THE EUMORFOPOULOS COLLECTION

R. L. HOBSON

THE GEORGE EUMORFOPOULOS COLLECTION

SINKANKAS
RTL025957
JSL.E
10 VOL. SET

THE GEORGE EUMORFOPOULOS COLLECTION

CATALOGUE

OF THE CHINESE, COREAN AND PERSIAN POTTERY AND PORCELAIN

By R. L. HOBSON

KEEPER OF THE DEPARTMENT OF CERAMICS
AND ETHNOGRAPHY, BRITISH MUSEUM



Volume Four

THE MING DYNASTY

ERNEST BENN, LTD. BOUVERIE HOUSE, LONDON

Of THE CATALOGUE OF THE GEORGE EUMORFOPOULOS COLLECTION
725 *copies only* (*numbered* 1 *to* 725) *have been printed on Van Gelder mould-made paper, of which* 660 *copies are for sale. In addition* 30 *copies* (*numbered I to XXX*) *have been printed on Batchelor's Kelmscott hand-made paper, of which* 25 *copies are for sale.*

The collotypes and the text have been printed by Messrs. Charles Whittingham and Griggs, Ltd. The colour plates are the work of The Arc Engraving Co., Ltd., in collaboration with Messrs. Thomas Fall, who have been responsible for the photography throughout. The binding is by the Leighton-Straker Bookbinding Co., Ltd.

This Copy is No. 571.

PRINTED AND MADE IN GREAT BRITAIN IN THE YEAR MCMXXVII

LIST OF CONTENTS

	PAGE
Fourth List of Subscribers	vii
List of Illustrations	ix
Chinese Dynastic Periods	xi
Principal Works to which reference is made	xiii
Introduction	xv
Ming Blue and White Porcelain	1
Other Underglaze Colours	10
Ming Porcelain painted in Enamels on the Glaze	12
Ming Porcelain Enamelled on the Biscuit	23
Ming Porcelain with Three-colour (*San Ts'ai*) Glazes	27
Ming Monochrome Porcelain	36
Fukien Porcelain	43
Ming Pottery and Stoneware	48
Marks and Chinese Characters	57
Index	61
Plates	63

FOURTH LIST OF SUBSCRIBERS

Supplementary to the lists in Volumes One, Two, and Three.

Einkaufsstelle des Börsenvereins der Deutschen Buchhändler Leipzig, Leipzig.

Mrs. Colin Campbell, Goleta.

Heinrich Hardt, Esqre., Berlin-Dahlem.
K. Hashimoto, Esqre., Kyoto.

Baron Koyata Iwasaki, Tokyo.

Benjamin M. Keezer, Esqre., Amsterdam.
Narajiro Kishi, Osaka.

K. Matsukata Esqre., Kobe.
Konosuke Mizuno, Osaka.

Dr. W. E. Monod de Froideville, The Hague.
Roland Moore, Esqre., New York.

F. Siewertsz van Reesema, Esqre., Semarang.
Alfred Ruhmann, Esqre., Wien.

Eu Tong Sen, O.B.E., Singapore.
Geheimrat Ottmar Strauss, Esqre., Köln.

Harald Wiens, Esqre., Löberöds Slott.

Yamanaka and Co., Boston.

LIST OF ILLUSTRATIONS

PLATE 1. THREE BLUE AND WHITE VASES

PLATE 2. BLUE AND WHITE VASES, ETC.

PLATE 3. BLUE AND WHITE VASE AND BOX

PLATE 4. BLUE AND WHITE BOWL, DISH, ETC.

PLATE 5. BLUE AND WHITE VASES, BOTTLES, AND TRAYS

PLATE 6. BLUE AND WHITE BOWLS, ETC.

PLATE 7. BLUE AND WHITE DISHES, JARS, ETC.

PLATE 8. PORCELAIN PAINTED IN BLUE AND OTHER UNDERGLAZE COLOURS

PLATE 9. STEM CUP WITH RED FISHES AND A CELADON BOWL

PLATE 10. VASES, ETC., WITH UNDERGLAZE RED DECORATION

PLATE 11. BOWLS, ETC., ENAMELLED ON THE GLAZE

PLATE 12. THREE FIFTEENTH-CENTURY VASES ENAMELLED ON THE GLAZE

PLATE 13. BOWLS AND DISHES ENAMELLED ON THE GLAZE

PLATE 14. SQUARE GOURD-SHAPED VASE WITH RED AND GOLD DECORATION

PLATE 15. INCENSE VASES, ETC., WITH BLUE AND ENAMELS

PLATE 16. GOURD-SHAPED VASE AND DISH DECORATED IN RED AND GREEN

PLATE 17. BOWLS AND VASES DECORATED IN RED, ETC.

PLATE 18. THREE BOWLS DECORATED IN RED AND YELLOW, ETC.

PLATE 19. VASES AND BOWLS WITH ENAMELLED DECORATION

PLATE 20. EWER AND BOX ENAMELLED ON THE GLAZE

PLATE 21. TWO BOWLS, A DISH, AND A BOX WITH ENAMELLED DECORATION

PLATE 22. A COVERED JAR AND TWO BOTTLES WITH ENAMELLED DECORATION

PLATE 23. A BEAKER AND AN INCENSE VASE WITH YELLOW GROUNDS

PLATE 24. VASES AND DISHES PAINTED IN BLUE AND ENAMELS

PLATE 25. VASES, ETC., WITH ENAMELS OF THE RED AND GREEN FAMILY

PLATE 26. TWO VASES ENAMELLED ON THE BISCUIT

PLATE 27. VASES, ETC., ENAMELLED ON THE BISCUIT

PLATE 28. VASES, BOWLS, ETC., ENAMELLED ON THE BISCUIT AND ON THE GLAZE

PLATE 29. TWO BOWLS AND A CUP ENAMELLED ON THE BISCUIT, WITH YELLOW GROUNDS

PLATE 30. TWO VASES WITH THREE-COLOUR GLAZES

PLATE 31. A THREE-COLOUR VASE WITH TURQUOISE GROUND

PLATE 32. A THREE-COLOUR VASE WITH VIOLET-BLUE GROUND

PLATE 33. A THREE-COLOUR VASE WITH DARK VIOLET-BLUE GROUND

PLATE 34. A THREE-COLOUR VASE WITH GREEN GROUND

PLATE 35. THREE VASES WITH THREE-COLOUR GLAZES

PLATE 36. A GOURD-SHAPED VASE WITH THREE-COLOUR DECORATION AND TURQUOISE GROUND

PLATE 37. A THREE-COLOUR VASE, RETICULATED

PLATE 38. A THREE-COLOUR FIGURE OF LI T'IEH-KUAI AND A PLAQUE

PLATE 39. A THREE-COLOUR FIGURE OF KUAN YÜ

PLATE 40. THREE-COLOUR VASES, ETC.

PLATE 41. A THREE-COLOUR FIGURE OF KUAN YIN

PLATE 42. THREE-COLOUR FLOWER-POT, INCENSE VASE, AND ORNAMENTS

PLATE 43. THREE-COLOUR BARREL-SEATS, BIRD, GROTTO-PIECE, ETC.

PLATE 44. CHÊNG TÊ VASE AND FLOWER-POT WITH TURQUOISE GROUNDS

PLATE 45. THREE-COLOUR BOWL, VASES, ETC.

PLATE 46. THREE-COLOUR VASE WITH YELLOW GROUND

PLATE 47. THREE-COLOUR BOWLS AND INCENSE VASES

PLATE 48. MONOCHROME WHITE BOWLS, ETC.

PLATE 49. MONOCHROMES, VARIOUS

PLATE 50. DISH WITH BLUE GLAZE, BROWN-BLACK ON THE REVERSE

PLATE 51. MONOCHROME WHITE VASES, FIGURES, ETC.

PLATE 52. VASE WITH TURQUOISE GLAZE

PLATE 53. MONOCHROME BOWLS, EWERS, ETC.

PLATE 54. MONOCHROME YELLOW VASE AND BOWL

PLATE 55. MONOCHROME VASES, SYRUP EWERS, ETC.

PLATE 56. VASES, BOWLS, ETC., DECORATED WITH WHITE SLIP

PLATE 57. FUKIEN STEM-CUPS, VASES, BOX, ETC.

PLATE 58. SIX WHITE FIGURES

PLATE 59. FUKIEN FIGURES

PLATE 60. FUKIEN CUPS, WATER-VESSELS, ETC.

PLATE 61. FUKIEN VASES

PLATE 62. POTTERY VASES WITH THREE-COLOUR GLAZES

PLATE 63. A THREE-COLOUR POTTERY VASE WITH VIOLET-BLUE GROUND

PLATE 64. A THREE-COLOUR POTTERY VASE WITH TURQUOISE GROUND

PLATE 65. THREE-COLOUR POTTERY VASE AND INCENSE BURNER

PLATE 66. A THREE-COLOUR POTTERY VASE WITH TURQUOISE GROUND

PLATE 67. A THREE-COLOUR POTTERY BOTTLE AND INCENSE VASE

PLATE 68. THREE-COLOUR POTTERY VASES, PILLOW, ETC.

PLATE 69. POTTERY VASES, ETC., WITH COLOURED GLAZES

PLATE 70. POTTERY VASE WITH INCISED DESIGNS AND COLOURED GLAZES

PLATE 71. POTTERY VASES, BOWL, AND FIGURE WITH MARBLING, ETC.

PLATE 72. POTTERY VASE, HAT-STAND, AND ARCHITECTURAL ORNAMENTS

PLATE 73. THREE-COLOUR POTTERY FIGURE OF KUAN YÜ

PLATE 74. THREE GLAZED POTTERY FIGURES

PLATE 75. MING TOMB FIGURES AND CART

CHINESE DYNASTIC PERIODS

Han	206 B.C. to A.D. 220
T'ang	A.D. 618-906
Sung	960-1279
Yüan	1280-1368
Ming	1368-1644
Ch'ing	1644-1912

REIGNS OF THE MING DYNASTY

Hung Wu	1368-1398
Chien Wên	1399-1402
Yung Lo	1403-1424
Hung Hsi	1425
Hsüan Tê	1426-1435
Chêng T'ung	1436-1449
Ching T'ai	1450-1456
T'ien Shun	1457-1464
Ch'êng Hua	1465-1487
Hung Chih	1488-1505
Chêng Tê	1506-1521
Chia Ching	1522-1566
Lung Ch'ing	1567-1572
Wan Li	1573-1619
T'ai Ch'ang	1620
T'ien Ch'i	1621-1627
Ch'ung Chêng	1628-1644

PRINCIPAL REIGNS OF THE CH'ING DYNASTY

K'ang Hsi	1662-1722
Yung Chêng	1723-1735
Ch'ien Lung	1736-1795

PRINCIPAL WORKS TO WHICH REFERENCE IS MADE

Burlington Fine Arts Club. *Catalogue of the Exhibition of Chinese Pottery and Porcelain*, 1910.

Bushell, S. W. *Oriental Ceramic Art.* Collection of W. T. Walters. New York, 1899.

Porcelain of Different Dynasties.[1] Sixteenth-century Coloured Illustrations with Chinese MS. Text by Hsiang Yüan-p'ien, translated and annotated. Oxford, 1908.

T'ao shuo. Description of Chinese Pottery and Porcelain, being a translation of the *T'ao shuo*. Oxford, 1910.

Ching tê chên t'ao lu (Ceramic Records of Ching-tê Chên), by Lan P'u, 1815.

Hobson, R. L. *Chinese Pottery and Porcelain,*[2] 2 vols. London, 1915.

The Wares of the Ming Dynasty. London, 1923.

The Later Ceramic Wares of China. London, 1925.

Hobson, R. L., and Hetherington, A. L. *The Art of the Chinese Potter.* London, 1923.

Julien, Stanislas. *Histoire et Fabrication de la Porcelaine Chinoise.* Paris, 1856.

Ko ku yao lun (Essential Discussion of the Criteria of Antiquities), by Tsao Ch'ao, 1387. Revised and enlarged edition, 1459.

Oriental Ceramic Society, *Transactions of the*, 1921-6.

Po wu yao lan (General Survey of Art Objects), by Ku Ying-t'ai. Published in the T'ien Ch'i period (1621-7).

T'ao shuo. See Bushell.

[1] Referred to in the text as Hsiang's Album.

[2] Referred to in the text as *Chinese Pottery and Porcelain.*

INTRODUCTION

THE rule of the Mongols in China ended in 1368, when the last decadent Yüan Emperor fled before the victorious armies of Chu Yüan-chang, the soldier priest. The native Ming dynasty was established with its capital at Nanking, and in 1369[1] the Imperial porcelain factory was rebuilt at Ching-tê Chên, which from then onwards may be regarded as the ceramic metropolis of China.

The situation of Ching-tê Chên,[2] near the Po-yang Lake and in easy communication by water with Nanking, was one factor in its rise to prominence. Another was the change of fashion which now gave its preference to porcelain with blue-painted and polychrome decoration in place of the simpler but more subtle monochromes of the Sung potters; and Ching-tê Chên, which was generously provided by nature with the means to gratify the new taste in porcelain, was thenceforward the main theme of Chinese ceramic writers, while the old potteries of Sung fame, such as Ju Chou, Ting Chou, and Chün Chou, were allowed to sink into oblivion.

It must not, however, be supposed that Ching-tê Chên was a parvenu among pottery towns. Its fame extends to the early centuries of our era, and its old name, Ch'ang-nan Chên, was changed to its present form under the patronage of the Sung Emperor Chên Tsung, in the Ching Tê period of his reign (1004-1007). As to its staple manufacture, that of porcelain, it was in full swing in the T'ang dynasty; and some even of the methods by which the Ming potters decorated their wares were practised in the T'ang and Sung dynasties. The Ming wares described in this volume are chiefly porcelain and, excepting those treated in the last two sections, they are probably all productions of the Ching-tê Chên factories.

Chinese porcelain found its way into Europe during the whole of the Ming period, at first in small quantities which came by way of Persia and Egypt, and later in larger volume when direct contact had been established by the Spanish and Portuguese merchants who sailed to China by the Cape route. The early arrivals were naturally the stronger and heavier kinds of porcelain, for the finer wares would rarely be allowed to risk the long transit in caravan or ship. Small wonder, then, that the European idea of Ming porcelain was of something rather rough and primitive, attractive for a certain strength and virility, but not comparable in refinement with the more sophisticated Ch'ing porcelains. Indeed, it is only in quite recent years that we have become acquainted with the finer Ming wares, at first from Chinese writings translated by Bushell and others, and afterwards from actual specimens which a rising market has induced the Chinese to send to Europe. These are the porcelains made for the Imperial Court and for the cultured Chinese, and they have been preserved with loving care by native collectors. It is only necessary to look at the white "egg-shell" bowls of the Yung Lo period to realize how high a standard of manufacture had already been reached in the early years of the fifteenth century. The supply of these choicer Ming wares is slowly but steadily increasing, and those of the last half of the dynasty are already well represented in our collections. But our knowledge of the fifteenth-century porcelains is still very fragmentary, and collectors have to face many perplexing problems, partly because the very refinement of the specimens brings them into close relationship with the mature productions of the Ch'ing dynasty, and partly because the Imperial potters in the early part of the eighteenth century, with unlimited resources at their command and perfect models before them, set themselves deliberately to copy the famous porcelains of the classic Ming periods. There can

[1] Another reckoning places this event in 1398.

[2] On the left bank of the Ch'ang River which flows into the Po-yang Lake, and on the northern borders of the province of Kiangsi.

be little doubt that they were entirely successful in reproducing the idiosyncrasies of their models. Moreover, the Japanese potters from the first took Ming porcelain for their standard, and vied with each other in rendering its qualities of form and decoration in their own material. So that apart from purely modern imitations, which enhanced prices inevitably bring in their train, the collector has to distinguish imitative wares of sterling quality and considerable age from the genuine originals. Nor can we look for guidance to the date marks on the ware, for the Chinese at all periods have put the date marks of earlier reigns on their pots, probably with no other intention than to pay a compliment to their forerunners, and incidentally to flatter their own productions. The connoisseur takes note of the quality of the paste, of the texture of the glaze, of the shape of the vessel, of the tones of the blue and enamel colours, and of a certain strength and freshness in the design which is inseparable from original work, and he regards the mark only as confirmatory evidence.

More will be said about these distinguishing features of the Ming porcelain in the introductions to the several sections in which the Collection has been grouped in this Catalogue. This grouping not only conforms to the arrangement of the Collection itself, but it is at the same time the most convenient one. A rigidly chronological arrangement would involve much repetition, and the cumulative effect of this would be severely felt in dealing with the later reigns which inherited all the processes previously in use. But the chronological aspect has not been lost sight of entirely. Chronological order is observed within the limits of the various groups, and we now propose to give a brief chronological survey preceded by such general remarks on technique as may be useful for the purposes of this Catalogue. A fuller treatment of the subject will be found in *The Wares of the Ming Dynasty*.

A great deal can be learnt about Ming porcelain from Chinese works such as the *Ko ku yao lun*,[1] the *Po wu yao lan*,[2] the "Album" of Hsiang Yüan-p'ien,[3] the *T'ao shuo*,[4] and the *T'ao lu*,[5] of which the two last quote freely from less known works of early date. It is true that what they tell us chiefly concerns the Imperial factory at Ching-tê Chên; but it is safe to assume that the private factories which abounded in that town followed the lead of the Imperial potters to the best of their abilities. We are told of the places in the neighbouring hills from which supplies of *kaolin* (porcelain earth) and of *petuntse* (porcelain stone) for the body and glaze were obtained, and where the cobalt mineral for the blue painting was found. We learn something of the kinds of decoration in vogue at different periods, and of the sources from which the designs were taken; and the long lists[6] of articles supplied to the Court in the reigns of Chia Ching, Lung Ch'ing, and Wan Li are mines of information for those who take the trouble to study them. Our own observation shows us that the body material of the early Ming porcelains is peculiarly fine in grain and almost unctuous to the touch. Though white and clear, it was evidently not quite free from such impurities as iron, for it has a distinct tendency to turn a rusty brown where it has been exposed to the heat of the kiln without the protection of the glaze. This fine material, we are told, was obtained from the Ma-ts'ang pits, but we learn that this source of supply began to give out in the middle of the sixteenth century, and that it was exhausted in the reign of Wan Li. Fine porcelain clay was still obtainable, but it had to be brought from a distance, and it was consequently more expensive. A noticeable falling off in the body of the late Ming porcelains may be attributed to this circumstance.

In describing the glaze of the finer porcelain of the fifteenth century, Chinese writers use picturesque expressions, such as white as driven snow, rich and thick like massed lard or mutton fat; and certain inequalities of the surface are described as "millet markings," "chicken skin," and "palm eye spots." The early Ming glazes are indeed thicker and often more opaque than those on the later wares, and the thick coating has a tendency to ruffle up in faint undulations; and there is one kind of glaze on the finer wares which has a musliny surface, covered with minute bubble holes which break up the light. This is perhaps the "chicken skin" of the Chinese texts. The "palm

[1] Published in 1387. A revised and enlarged edition appeared in 1459. [2] Published in the T'ien Ch'i period (1621-1627).
[3] A sixteenth-century manuscript. The last reign represented in it is that of Chêng Tê. [4] Published in 1774.
[5] The *Ching tê chên t'ao lu*, published in 1815.
[6] Quoted in the *T'ao shuo*. See Bushell, *Description of Chinese Pottery and Porcelain*, being a translation of the *T'ao shuo*.

eye spots" are probably the more pronounced pin-holes or breaks in the glaze from which Ming porcelain is rarely free. But it must be admitted that the Chinese phrases leave much to the imagination.

The larger and stronger Ming wares, especially those made for the export trade, are heavily built with considerable thickness of clay, massive at the base and finished with a fine disregard for such subtleties as smoothing off the mould seams and trimming the edge of the base-rim. The base-rim itself in bowls and dishes is steep and straight, and sometimes slightly undercut, and the wash of glaze beneath usually stops short of the rim, leaving a raw edge which is apt to be browned in the firing. Chinese connoisseurs pay much attention to the bases of their porcelains. They note that on the early Ming bowls the bottom tends to be convex, while on those of the Chia Ching period it is often concave beneath and slightly raised inside. The shallow bowls of this period, besides, are sometimes finished without a foot-ring.

The forms of the Ming wares are too numerous for detailed description here, but they will repay study. Among the bowls, the early types such as the Yung Lo bowl (D 210) are reminiscent of the Sung Ting ware, with wide mouth and small base and rather straight sides. Other typical Ming bowls have rounded sides and sharply everted lips (D 16) or rounded sides with no lip projection (D 84). Among the vases the *potiche* (D 92), the baluster (D 121), the high-shouldered vase with small mouth (D 160) which the Chinese call *mei p'ing*, and the wide ovoid jar, sometimes square (D 83 and 25), all have a definite character. The dishes are usually saucer-shaped (D 18) or with a narrow rim which is sometimes shaped in ogee curves at the edge. The wine ewer is frequently of the *hu p'ing* type, rather Persian in form, with long spout and handle (D 50).

Apart from the three-colour ware, the Ming porcelain is most commonly painted with a brush in underglaze blue or red, or in enamel colours on the glaze or on the biscuit. Incised designs and traceries of white slip under the glaze (known as *an hua* or secret decoration) were common at all periods on the monochrome wares; and painting in thick white slip on blue or brown glazes was effectively used in the porcelain of the later reigns. The designs, which are very numerous, are mainly based on pictures (some of them specially painted by the Court artists) or on coloured silk brocades. The *T'ao shuo*[1] gives a summary of these designs, and long lists of them can be collected from the descriptions of the Imperial wares in the same book. Most of those illustrated in this Catalogue will be found in these Imperial lists. Towards the end of the Ming period contact with the western world began to influence both the form and decoration of Chinese porcelain, though not yet to the extent which will be observed on the wares of the next dynasty.

The Ming reigns are treated individually in the *T'ao shuo* and the *T'ao lu*, and, though the characteristics of the different periods are not always easy to determine, it is possible to single out certain types for which particular reigns were noted. We must, however, bear in mind that a type once established became part of the potters' stock in trade and did not cease to be produced because the reign in which it started came to an end.

Little is said of the porcelain of the first Ming reign, that of Hung Wu (1368-1398), except that great care was taken with the glaze which was "lustrous like massed lard." That made in the Yung Lo period (1403-1424) was plain white, engraved, embossed, coloured or decorated with "fresh red" (*hsien hung*). Particular mention is made of white "egg-shell" porcelain bowls such as D 210; and other bowls are described as having designs of lions with balls of brocade, or Mandarin ducks and flowers inside, but without stating whether they were painted in blue or colours or incised. Mention, indeed, is made of cups decorated in deep blue on the exterior; and it is possible that supplies of Mohammedan blue were already to hand.[2] The Yung Lo mark appears on two rice bowls in the British Museum which have the exterior covered with overglaze red enriched with gilt designs. They may well be of the period indicated, though the red is not *hsien hung* (as mentioned above on the authority of the *T'ao lu*), unless, indeed, that phrase, usually applied to underglaze red, is very loosely used in this context. The same red and gold decoration covers a

[1] Bushell, *op. cit.*, pp. 72 and 73.

[2] The *Shih wu kan chu* (published in 1591) states that this was actually the case. Possibly the famous eunuch, Chêng Ho brought some back on his expedition to the Indian Ocean.

gourd-shaped vase in the Collection, D 68; but it will be seen later[1] that it is not peculiar to the reign of Yung Lo.

The brief but prosperous and peaceful reign of Hsüan Tê (1426-1435) was a time when all the arts flourished. It was one of the classic periods of Ming porcelain, thought worthy of the most lavish encomiums by the Chinese writers and of very full representation among the select specimens in Hsiang's Album. Many kinds of porcelain were made, but that decorated in underglaze red was singled out for special praise. The red was either in a monochrome glaze or in painted designs as on D 47, a stem-cup with three red fishes swimming round the exterior. Next to the red in excellence came the porcelain painted in underglaze blue, supplies of the fine imported material being plentiful at the Imperial factory. Other specialities were white altar cups with the word *t'an* (altar) engraved inside the bowl, and round white teacups with engraved decoration. Enamelled porcelain was also made, though its reputation was not equal to that of the Ch'êng Hua enamelled wares; and it is clear for reasons explained on page 27 that large objects such as barrel-shaped garden seats, etc., were decorated with three-colour glazes over incised and carved designs. Among monochromes, in addition to the red, special mention is made of a deep blue (*chi ch'ing*), of which D 214 appears to be a specimen.

The *T'ao shuo*[2] supplies a list of typical Hsüan Tê porcelains of the finer kind. Among the specimens in this Collection, besides those already named, D 60 and 61 are notable as small objects of high quality, such as figure in Hsiang's Album: both are decorated with underglaze blue supplemented by enamel colours. The finely modelled little tortoise (D 7) may be an example of the paler blue and white of the period, but it is unmarked; and among the heavier specimens of fifteenth-century porcelains, both blue and white and three-colour, there are doubtless some which belong to the reign of Hsüan Tê.

The next reign of ceramic importance is that of Ch'êng Hua (1465-1487) whose porcelains rival the Hsüan Tê in the eyes of Chinese connoisseurs. Special praise is given to the stem-cups with grape-vine pattern painted in enamel colours, and to the tiny wine-cups enamelled with plants and insects, hen and chickens, and various figure subjects. Indeed, the enamelled Ch'êng Hua porcelain "painted in subdued colours and with a pictorial effect" was voted superior to that of Hsüan Tê. On the other hand the Ch'êng Hua blue and white was not considered equal to that of the rival reign, and this inferiority is ascribed by the *Po wu yao lan* to lack of the imported Mohammedan blue. Underglaze red decoration was still used with conspicuous success.

The *T'ao shuo* again gives valuable information in its lists of typical Ch'êng Hua porcelain with their decorations, and this passage is made specially valuable by a commentary explaining the nature of the designs. Of the marked specimens in the Collection which are probably of the period, D 8 is a blue and white bowl finely painted in deep blue,[3] while D 64 is a specimen of the heavier built vases which are decorated with blue and enamels or with enamels alone. There are other vases of the same form and doubtless of the same period in the Collection, and one of them (D 130) is enamelled on the biscuit.

We find little information about the Hung Chih porcelains (1488-1505) in Chinese works, though Hsiang's Album shows that yellow glazes were effectively used on them. The yellow on one of Hsiang's specimens is accompanied by green and aubergine, and this seems to be an example of enamelling on the biscuit. In western collections the Hung Chih mark is also associated with decoration in blue in a yellow ground, the blue being under the glaze and the yellow above it; and with a decoration of which D 70 is an example, with deeply cut dragon designs reserved in the white glaze and filled in with transparent green enamel. There are also beautiful white bowls and dishes; and one dated specimen,[4] formerly in the Pierpont Morgan Collection, shows that three-colour glazes were also used with success.

Specimens of the finer fifteenth-century porcelains are so rare to-day and their identification is so uncertain that we have to depend largely on Chinese writings for our impressions of the wares

[1] P. xix.
[2] Bushell, *op. cit.*, pp. 134-140.
[3] Both pale and dark blues were used on the Ch'êng Hua wares. See p. 2.
[4] A seated figure of Kuan Yin, dated 1502.

of the first half of the Ming dynasty; and Chinese descriptions are extremely brief and too often capable of more than one interpretation. With the reign of Chêng Tê (1506-1521), however, we enter on a period which is comparatively well represented in our collections, and the Chinese texts viewed in the light of actual specimens lose their ambiguity. In the Chêng Tê period fresh supplies of Mohammedan blue arrived from the West, and we learn that some of it found its way into the private factories. It is said to have been of a dark colour, and the best of it was known as *fo t'ou ch'ing*, the colour of the hair on statues of Buddha. Consequently the Chêng Tê blue and white was held in high esteem. We know it chiefly from such specimens as D 18 to 21, which are discussed on p. 2. The material of most of these pieces is thick, and in every case it is of fine grain, and the glaze is inclined to be bubbly and to give the blue a rather hazy appearance. The blue itself is soft and of good tone, and it is painted in strong outlines which are filled in with flat washes. There are specimens of a somewhat pale underglaze red which probably belong to this reign, but they are not comparable with the reds of the Hsüan Tê period. Of the polychrome wares the marked *san ts'ai* porcelain, such as D 177, has lost some of the rugged strength of the earlier representatives of this family, and the coloured glazes are sleeker and more transparent. Hsiang's Album makes it clear that yellow monochromes of this reign were much prized, and we know of saucer dishes and vases (D 176) with incised green dragons as on the Hung Chih dishes but with a yellow ground, which have the Chêng Tê mark. Another marked dish (D 71) is daintily enamelled on the glaze, and there are specimens with enamelled decoration of the red and green family which may be placed in this period.

The reign of Chia Ching (1522-1566) is well represented in our collections and much information is given about its porcelains in Chinese works, including long lists of the wares supplied to the Court at various times. Most of the types previously made are repeated, and there are many additions; but we gather that the use of underglaze red was practically abandoned owing to difficulties of manufacture, and that overglaze red, the tomato red which is derived from sulphate of iron, was used instead. This is the colour which plays a prominent part in the decoration of D 80 to 86. The blue and white on the other hand was up to the standard of the preceding reign, thanks to continued supplies of the Mohammedan blue, in this case a dark violet-blue as seen on D 24 to 28. Among the polychromes we have enamelled wares of the five-colour class, assisted by underglaze blue, and of the red and green family, besides porcelain enamelled on the biscuit or decorated with smooth and transparent three-colour glazes. There are besides many combinations known as *ts'a ts'ai* or mixed colours, such as blue and yellow, green and red, red and yellow, etc. Of the Chia Ching monochromes perhaps the most characteristic is a soft, deep blue of slightly powdery texture.[1]

The names of private potters are rarely recorded, but two, whose activities fall partly in the Chia Ching period, are mentioned in several Chinese works. One of them is Ts'ui, who specialized in imitations of the blue painted and enamelled porcelains of the Hsüan Tê and Ch'êng Hua periods, and the other is Chou T'an-ch'üan whose forte was copying the Sung Ting ware.

The porcelain made in the short reign of Lung Ch'ing (1567-1572), which followed, is only identifiable in the rare marked specimens such as D 28; and these carry on the traditions of the previous period.

The lists of Imperial porcelains supplied to the Court of Wan Li (1573-1619) introduce us to a few new types, but in the main they are a repetition of the wares of the two preceding reigns. The potters were now masters of their trade and could make the most delicate open-work (*ling lung*) cups no less than the huge dragon fish-bowls three feet in diameter. We are told that they were specially clever in manufacturing the difficult square vases. On the other hand the Ma-ts'ang clay pits seem to have been exhausted, and inferior material was used. The supply of Mohammedan blue also gave out and the bulk of the Wan Li blue and white is painted in a rather dull greyish blue, though there are exceptional pieces which suggest that some at least of the imported material was kept in reserve. Enamelling on the glaze was used to a greater extent than ever and the term

[1] The particles of this blue are suspended in the glaze in contrast with those of the K'ang Hsi powder blue, which seem to lie on the surface of the body and not to blend with the glaze.

wan li wu ts'ai (polychrome of Wan Li) is the current name for porcelain painted in on-glaze enamels supplemented by underglaze blue, although this kind of decoration had already been in use for more than a century.

Among the private potters one Hao Shih-chiu made a great reputation for white wine-cups of egg-shell thinness and for the cups with a beautiful red glaze described as *liu hsia* (with floating red clouds). It is not clear whether Chou T'an-ch'üan survived into the reign, but at any rate a school of potters continued to make imitations of Ting ware in the style of his famous work, though not so well.

There is little to note in the ceramic history of the final Ming reigns (1620-1644). The Imperial factory was neglected in the troubled times which preceded the downfall of the dynasty; and few of the marked specimens which we have of this period are of a high standard of workmanship. It is not, however, necessary to assume that good porcelain was not made at this time. The private factories doubtless continued to manufacture, and the demand for Chinese porcelain for export to Europe was increasing rapidly. A certain type of blue and white (D 43), some of the "brinjal bowls" (D 196 to 200) and some of the porcelain with "egg and spinach" glaze (D 201) may be assigned to this period; and several of the pieces described in the Catalogue as late Ming and seventeenth century, which doubtless belong to this period, have obvious merit.

CATALOGUE
OF THE CHINESE POTTERY & PORCELAIN
OF THE MING DYNASTY

MING BLUE AND WHITE PORCELAIN

THE blue colour so effectively used by the Chinese in ceramic decoration is derived from cobaltiferous ore of manganese. This mineral is found in numerous places in China, but during the Ming dynasty the finest quality of cobalt was imported from the Near East. Whether the Near Eastern potters or the Chinese were first to use it has yet to be determined. It certainly appears as a colouring agent for blue glaze on the T'ang pottery, and on the other hand it was used for brush-painted designs on the pottery made in Mesopotamia in the ninth century at the latest.[1]

The typical Chinese blue and white is porcelain and not pottery. The designs are painted with a brush on the unglazed body, which is subsequently covered with glaze, the whole being then submitted to a single firing in the full heat of the porcelain kiln. There is literary evidence[2] to show that this process of decoration in underglaze blue was in use as early as the Sung dynasty: though probably it was only at the minor factories, for the fashion of the time favoured porcelain with monochrome glazes. But until lately few have been so bold as to claim a Sung date for any of their blue and white specimens. During the last few years, however, quite a number of blue and white vessels have come from China purporting to have been found in Sung tombs and to be of Sung date. They have certain features in common, namely, a coarse and rather granular body, burnt (or weathered) brown on the unglazed parts, greyish white and rather impure glaze, and freely painted designs in a dull and often blackish blue. The fact that the designs are usually very similar to those on Ming porcelain has made us cautious in accepting these Sung attributions in the absence of definite evidence provided by regular excavation; but we cannot refuse to believe in the existence of Sung blue and white, and it is after all well established that many of the Ming porcelain designs originated in Sung paintings. Until, however, a Sung grave, excavated in the presence of properly accredited persons, supplies us with first-hand evidence, we are bound to accept the so-called Sung blue and white with reserve. Meanwhile we have provisionally labelled D 1 of this Collection as Sung, and D 2 and 3 as Sung or Yüan (PLATES 1 and 2).

Coming to the Ming period, though there is no specific mention in Chinese treatises of blue and white before the reign of Yung Lo (1403-1424), we can assume that its manufacture was in full swing in the days of Hung Wu, the founder of the dynasty. It is probable indeed that it was already an article of export, for fragments of Chinese blue and white were found by Sir Aurel Stein

[1] Many fragments of this blue and white pottery were found on the ninth-century site of Samarra.

[2] The *T'ao lu* (Julien, *op. cit.*, p. 76), in speaking of crackled wares made at Yung-ho Chên in the Sung period, remarks "there were besides pieces with plain crackled ground, to which they added blue decoration." Again (*ibid.*, p. 24) we are told that at Nan-fêng Hsien, in Kiangsi, in the Yüan dynasty, porcelain of good quality was made "of refined clay but somewhat thick, and decorated as a rule with blue designs (*ch'ing hua*)." Unfortunately the passage in the *Po wu yao lan*, which seems to include blue and white among the pre-Ming wares made in the Ching-tê Chên district, is not free from ambiguity.

on the site of Kharakhoto in Southern Mongolia, a city which flourished from the twelfth to the fourteenth or early fifteenth century: and others again in the ruins of Aidhab, a port in the Red Sea opposite Jeddah, which flourished for about the same period[1] and was destroyed in 1426. Some of the Aidhab fragments[2] resemble D 2 in general appearance and style of decoration.

But the classic period for blue and white was the short reign of Hsüan Tê (1426-1435). Supplies of the imported blue, variously known as *su-ma-ni*, *su-ni-p'o*, *su-p'o-ni*, and *hui hui* (Mohammedan) *ch'ing*, were now available at the Imperial factory. This blue was apt to run if used in a pure state, and it was necessary to blend it with the less pure but more stable native cobalt in proportions which varied with the quality of the ware. Chinese accounts differ as to the appearance of the Hsüan Tê blue, some eulogizing the paler shades and others describing it as "deep and thickly heaped and piled and very lovely."

There is a similar ambiguity with regard to the characteristic blue of the next important period, that of Ch'êng Hua (1465-1487), one author making it pale and another dark; but all seem to agree that the supply of Mohammedan blue failed during this reign, and that the blue and white was consequently inferior to that of Hsüan Tê. A good example of Ch'êng Hua blue and white can be seen in D 8 (PLATE 2).

The specimens of fifteenth-century blue and white in European collections are probably, with few exceptions, the product of private factories; and though these factories doubtless followed the Imperial factory at a respectful distance, they are not likely to have commanded supplies of the precious imported blue. Certainly the blue of these pieces varies much in depth and purity, ranging from a pale silvery blue to a heavy indigo tint. The style of the brush-work also varies, the commonest method being to sketch the design in outline and fill it in with flat washes of colour. In some cases dark and light shades of blue are mingled together, producing a rather mottled effect as on D 14 (PLATE 3), which is perhaps the "heaped and piled" blue of the Hsüan Tê period; on others the designs are pencilled in clear-cut lines as on D 12 (PLATE 1).

In the next century fresh supplies of Mohammedan blue were available in the reigns of Chêng Tê (1506-1521) and Chia Ching (1522-1566), and we are told that the material sometimes strayed into the hands of private manufacturers. Ten parts of the imported to one of the native blue was the blend prescribed at this time for the best quality wares, and four to six for wares of medium quality. The saucer dish, D 18 (PLATE 7), is doubtless part of a service made for Imperial use in the Chêng Tê period. It is of thinly potted and well finished porcelain finely painted with Imperial dragon designs in a soft greyish blue.

Another Chêng Tê type is illustrated by D 19 to 21 (PLATE 4). It is of fine-grained porcelain but more solidly built, and it is painted with heavily outlined designs (chiefly arabesque scrolls and medallions of Persian or Arabic writing) filled in with flat washes of a deep, but soft blue. It is possible that this type of ware was made for the Persian market, but it may equally well have been intended for some of the many Mohammedans in China.

The Mohammedan blue of the Chia Ching period is a strong dark colour aptly compared with violet ink. Specimens are not excessively rare and it is well represented in the Collection by D 24 to 27. The same quality of blue appears on the scarce Lung Ch'ing porcelain (D 28, PLATE 5), made between 1567 and 1572, and occasionally on the smaller Wan Li pieces (1573-1619). But it is evident from the inferior indigo on many of the larger Imperial pieces of the latter reign that the supply of Mohammedan blue was no longer plentiful.

There is no lack of examples of the blue and white made in the last century of the Ming dynasty. Many of them are of good quality and decorated in the best native taste; but the bulk of them are export wares made for the Indian and Near Eastern trade, or for direct shipment to Europe. As a rule on these pieces, attractive as they are for the freshness and freedom of their designs, the blue is rather dull and verges on indigo: but there is one group (D 32-37) which is distinguished by a thin, crisp, and sharply moulded porcelain painted with a pure silvery blue of much delicacy and beauty. European metal mounts enable us to date some of this ware in the

[1] Aidhab was at the height of its prosperity, according to the *Dictionary of Islam*, between 1058 and 1368.
[2] In the British Museum, to which they were given by Mr. G. W. Murray.

Chia Ching period; but its manufacture persisted right through the late Ming reigns into the early decades of the Ch'ing dynasty.

It only remains to mention a class of blue and white which belongs to the transition period between Ming and Ch'ing. It is distinguished by a bright and not unpleasing violet blue which is often rendered hazy in outline by the thick and rather bubbly glaze.[1] The shapes of the ware are often European, and one remarks in the painted designs a mannered rendering of grass by V-shaped strokes, and in the border-patterns, rolling foliage and tulip-like flowers.

D 39 (PLATE 8) is a specimen of a special kind of blue and white to which American collectors have given the name of "soft paste." The body of this ware, though far from soft, has a more earthy appearance than that of the ordinary porcelain and it is more opaque. Its peculiarities are due to a special ingredient, *hua shih*, apparently a kind of pegmatite.[2] Moreover the glaze is more or less crackled. It was a costly type of porcelain and was rarely used except for small objects, such as the dainty furniture of the writing table; and as a natural consequence it was honoured with the finest brush-work and the best blue. Special attention was paid to this type of ware by the early eighteenth-century potters, and it will always be difficult to distinguish their work from that of their Ming ancestors, especially as we cannot regard the Ming reign marks as reliable evidence.

D 1. Plate 1

Vase of slender baluster form with tall neck flaring at the mouth, and spreading foot. On the shoulder are two monster masks powerfully modelled in applied relief, with fixed rings. Porcelain burnt brownish in the unglazed parts, and painted in a strong dark blue under the glaze. On the body are lotus scrolls with a border of false gadroons below and panels of flowers on the shoulders flanked by cloud scrolls: key-fret and plantain leaves on the neck. The base is unglazed. SUNG. H. 9.9″

D 2. Plate 2

Vase with pear-shaped body, slender neck, and projecting lip: two square loop handles and low spreading foot. Porcelain slightly browned on the raw edges, with thick greyish-white glaze frosted over with decay. Painted in dark underglaze blue with lotus plants and cloud designs on the body: key-fret and stiff leaves on the neck, and a cusped band on the foot.
SUNG OR YÜAN. H. 7.75′

D 3. Plate 2

Vase of similar form but with dragon handles: similar ware, with the blue designs obscured by the frosting of the glaze. H. 8″

D 4. Plate 2

Stem-cup with rounded bowl and high foot spreading at the base. Porcelain painted in blue. On the bowl are a winged dragon, fantastic animals, and fishes reserved in white in a ground of wave scrolls washed with blue: similar ornament on the stem. Inside is a medallion with a spiral (?) shell in a similar ground: ring borders. On the base is the Hsüan Tê mark.
H. 3.4″

D 5. Plate 2

Stem-cup with rounded bowl and everted lip: high foot spreading at the base. Porcelain decorated in iron-red with a winged dragon, and fantastic animals in clouds in a ground of wave scrolls in underglaze blue: rock and wave pattern on the stem and medallion with red shell designs in blue wave scrolls inside: ring borders. On the base is the Hsüan Tê mark.
H. 3.5″

[1] Mr. F. Perzynski's simile "violets in milk" describes it aptly (see *Burlington Magazine*, March 1913).

[2] On the supposition that *hua shih* was steatite, this kind of ware has been named *steatitic* (see *The Later Ceramic Wares of China*, p. 18).

D 6. Plate 8

Brush-bath of incense bowl shape with three small feet. Porcelain painted in underglaze indigo blue with two four-clawed dragons and pearls. There is an unglazed ring on the base enclosing a sunk panel with mark of the Hsüan Tê period. D. 4.5″

This is probably an eighteenth-century copy of a Hsüan Tê piece.

D 7. Plate 2

Ornament in the form of a tortoise finely modelled. Porcelain with details incised and a wash of pale blue of slightly violet tint. There is a hole in the back with tubular jade stopper.

FIFTEENTH CENTURY. L. 3″

D 8. Plate 2

Bowl with rounded sides and everted lip. Porcelain with thick bluish glaze with dull lustre. Painted in dark underglaze blue with a close lotus scroll outside, and a medallion of the same inside: ring borders. Mark of the Ch'êng Hua period in an oblong cartouche. D. 3.75″

See *The Wares of the Ming Dynasty*, PLATE 14, fig. 4.

D 9. Plate 2

Box, circular, with rounded cover. Porcelain painted in underglaze blue. Outside is a garden scene with pavilion, a lady and child on a balcony, and guests at the entrance. Inside are a figure of a man standing on clouds with a bird on his right hand: and of Huang Jên-lan (in Japanese, Woninran) watching his staff turning into a dragon, in the cover. Ch'êng Hua mark in a double ring, in four characters. D. 5.9″

The base is ground to fit a stand.

D 10. Plate 4

Bowl with rounded sides and everted lip. Porcelain painted in deep violet blue. Inside is a garden scene with a man seated before a screen and a guest bringing gifts. Outside is a garden scene with rocks and plants, two hares, a hawk, and insects. Mark of the Ch'êng Hua period in a double ring. D. 8.5″

See *The Art of the Chinese Potter*, PLATE 143.
Exhibited at the Manchester City Art Gallery, 1913.

D 11. Plate 8

Bowl with rounded sides. Thick porcelain with soft-looking glaze much worn. Painted in a powerful violet blue under the glaze. Inside is a medallion with a duck in a marsh. Outside are seven ducks in a marsh, and a border of chrysanthemum flowers and foliage. Mark of the Ch'êng Hua period. D. 8.25″

D 12. Plate 1

Vase, cylindrical, with contracted neck and spreading lip: flat base unglazed. Porcelain pencilled in underglaze blue with a figure subject—a reception by a military chief of civil dignitaries in a garden pavilion: in the field are various banners, and the whole picture is bordered by cloud spirals: at the back is an inscription in twenty-eight characters: chrysanthemum scrolls on the neck. Brown glaze on the lip. FIFTEENTH CENTURY. H. 16″

See *The Art of the Chinese Potter*, PLATE 142.

D 13. Plate 2

Vase with ovoid body and narrow short neck with projecting lip. Porcelain painted in dark blotchy blue under the glaze. On the side are lotus scrolls and a double border of stiff petal pattern: on the shoulder is a double border of stiff petals enclosing scrolls in white on blue: a foliage scroll on the neck. The base is unglazed. FIFTEENTH CENTURY. H. 10.5″

D 14. Plate 3

Wine-jar with wide ovoid body, short slanting neck, and projecting lip. Porcelain painted in underglaze blue. On the body is a landscape with colporteurs, horsemen, and attendants on foot approaching a pavilion in which are a man and three boy attendants: the scene is bordered by clouds: below is a crested wave pattern: on the shoulder are flying storks and clouds: trellis pattern on the neck. The base is unglazed. FIFTEENTH CENTURY. H. 13.3″

The blue is in two shades, dark and light, and has a mottled appearance.
See *The Art of the Chinese Potter*, PLATE 145.
Exhibited at the Manchester City Art Gallery, 1913.

D 15. Plate 7

Jar with ovoid body shaped in eight lobes. Porcelain painted in underglaze blue, with flowering peach boughs and birds, and borders of petal pattern and *ju-i* heads. The base is unglazed. Mounted in Japan with a silver collar and open-work cover of chrysanthemum pattern.

? FIFTEENTH CENTURY. H. 3.4″

Made from the body of a bottle of which the neck has been cut down.

D 16. Plate 6

Shallow bowl with rounded sides and rim folded outwards. Porcelain painted in grey-blue. Inside is landscape with two figures. Outside is landscape with figures of sages and attendants. Small base with deep straight rim. The glaze is thick and like mutton fat.

? FIFTEENTH CENTURY. D. 5.6″

D 17. Plate 6

Bowl with rounded sides and everted lip. Thin porcelain painted in violet blue with two archaic dragons and fungus plants outside and a coiled archaic dragon inside. Mark, *fu kuei chia ch'i* (fine vessel for the rich and honourable), in an oblong cartouche.

? SIXTEENTH CENTURY. D. 5.25″

D 18. Plate 7

Dish, saucer-shaped. Porcelain painted in underglaze blue with a medallion of five-clawed dragons in lotus scrolls in the centre, and similar designs on the sides inside and out. Mark of the Chêng Tê period in four characters in a double ring. D. 7.75″

A slightly larger dish, apparently of the same service, is in the British Museum: see *Guide to the Pottery and Porcelain of the Far East*, fig. 60.

D 19. Plate 4

Dish with narrow, flat rim. Porcelain painted in underglaze blue with strong outlines and washes of a paler shade. In the centre is a medallion with Arabic inscription enclosed by *ju-i* clouds and arabesque foliage. On the rim are foliage scrolls and four cartouches with Arabic inscriptions. Similar ornament on the reverse, and the mark of the Chêng Tê period.

D. 16.5″

The writing is Persian in character and the inscription in the centre reads *tahārat* (purification).
See *The Art of the Chinese Potter*, PLATE 150.

D 20. Plate 4

Incense vase with bowl-shaped body in six lobes, short straight neck, and projecting lip: three cloud-scroll feet. Porcelain with thick, rather shrivelled, glaze with mat surface. Painted in underglaze blue with six medallions of Arabic writing enclosed by scrolls on the body: *ju-i* ornaments on the neck and a dotted band on the lip. On the base is an unglazed ring enclosing a glazed medallion with the mark of the Chêng Tê period. D. 6.2″

Exhibited at the Manchester City Art Gallery, 1913.

D 21. Plate 4

Box and cover, circular, with flat top. Porcelain painted in underglaze blue. On the cover is a medallion with Arabic writing enclosed by a pattern of cloud scrolls and triangles: on the sides are six medallions of Arabic writing similarly bordered, and below is another band of six medallions—alternately round and of oblong quatrefoil shape—with Arabic writing and arabesque foliage between. On the base is the Chêng Tê mark in a double ring. D. 6.5″

D 22. Plate 4

Ewer with ovoid body, contracted neck with projecting lip, and terraced foot: flat handle ending in a dragon form, and dragon-headed spout with scroll stay: dome-shaped cover with knob. Porcelain painted in blotchy blue with foliage scrolls. About 1500. H. 7.5″

See *The Wares of the Ming Dynasty*, Plate 19, fig. 3.

D 23. Plate 5

Bottle with pear-shaped body, slender neck with bulb below the lip: low spreading foot. Porcelain painted in dark blue turning to indigo, with lotus scrolls in belts separated by bands of rings. The glaze has been ground off the base. Sixteenth century. H. 11.85″

D 24. Plate 1

Vase of double-gourd shape, the lower bulb square. Porcelain painted in dark Mohammedan blue. On the lower bulb are medallions with a garden scene with tree and screen and children at play: in the corners are lotus designs and triangular cloud forms enclosing medallions, inscribed respectively *shou fu k'ang ning* (longevity, happiness, peace, and tranquillity): border of leaf pattern. On the upper bulb are the Eight Immortals paying court to Shou Lao (God of Longevity) who is seated on a rock platform with an attendant, his stork, and an incense burner: borders of *ju-i* pattern, false gadroons, and hexagon diaper. The base is unglazed.

Chia Ching period. H. 21.3″

See *Chinese Pottery and Porcelain*, Plate 68, fig. 2.

D 25. Plate 5

Square vase with ovoid body and short straight neck with projecting lip. Porcelain painted in Mohammedan blue with five-clawed dragons in lotus scrolls: a border of false gadroons below and of *ju-i* pattern on the shoulder: key-fret on the neck. On the base is the Chia Ching mark in a square frame. H. 6.6″

Exhibited at the Manchester City Art Gallery, 1913.

D 26. Plate 3

Box and cover, octagonal, with flattened top. Porcelain painted in Mohammedan blue under the glaze. On the cover are a pheasant-like bird on a rock, a flowering peony, a fruiting peach tree, small birds, and fungus plants: on the sides are rocks, peach trees and birds, and floral scrolls. Chia Ching mark. D. 11.75″

The subject is apparently a version of the "Hundred Birds paying court to the Phœnix." See *The Art of the Chinese Potter*, Plate 146, fig. 2.

Exhibited at the Manchester City Art Gallery, 1913.

D 27. Plate 5

Tray, square, with low rounded sides. Porcelain painted in Mohammedan blue under the glaze. In the centre is a quatrefoil panel with birds on a fruiting peach tree, lotus scrolls in the spaces: on the sides are flowering sprays: lily scrolls outside. Rectangular panel for mark left empty. Chia Ching Period. L. 3.9″

D 28. Plate 5

Tray, oblong, with curved sides and projecting rim. Porcelain painted in deep Mohammedan blue. Inside is a panel with two storks in clouds and a *ju-i* border. Outside are flowering and fruiting peach sprays and birds. Mark, in a rectangular panel, of the Lung Ch'ing period.

L. 5.1″

D 29. Plate 5

Vase with globular body lobed in melon shape, and short straight neck correspondingly waved. Porcelain painted in underglaze blue with lotus scrolls: a foliage scroll on the neck.

LATE SIXTEENTH CENTURY. H. 7.8″

D 30. Plate 5

Bottle with depressed globular body and tall straight neck with projecting lip. Porcelain painted in pale silvery blue under the glaze (the outlines in darker blue). On the body are six vertical compartments with stands of flowers and fruit: a band of fret pattern in compartments on the shoulder. On the neck is landscape with a rock, plants, a cicada, and a butterfly, with a border of stiff leaves below and of matting diaper and *ju-i* heads above.

SIXTEENTH CENTURY. H. 11.2″

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, E 9, PLATE XXXIV).

D 31. Plate 6

Pair of bottles with depressed globular body and tall straight neck with projecting lip. Porcelain painted in underglaze violet blue. On the body are (1) a garden scene with lady and boy, (2) a landscape with oxen and rustics. On the shoulder is a border of *ju-i* pattern in white on blue; and on the neck flowering peonies and butterflies and a band of hexagon diaper.

SIXTEENTH CENTURY. H. 8.25″

D 32. Plate 6

Deep bowl with sides lightly moulded in compartments: projecting lip with ogee edge. Thin crisp porcelain painted in underglaze blue. Outside are panels of rockery, flowers, and birds alternating with flowering plants and trees: ribbon pendants between. Inside are an eagle on a rock and skeleton panels with flowering plants and fruit.

LATE SIXTEENTH CENTURY. D. 5.7″

D 33. Plate 6

Bowl with rounded sides lightly moulded in panels, and projecting lip with ogee edge. Thin crisp porcelain painted in underglaze blue. Outside is a band with six oblong panels of monsters charging over waves, with pendent ornaments between: below is a band of gadroons. Inside are a singing bird on a rock and skeleton panels with flowers and fruit.

LATE SIXTEENTH CENTURY. D. 5.6″

D 34. Plate 6

Deep bowl with cover in form of a shallow bowl inverted: the sides lightly moulded in panels. Thin crisp porcelain painted in violet-blue. On the bowl are four shield-shaped panels with (1) rockery, plants, a butterfly, and a cicada, and (2) lily scrolls reserved in a blue ground: ribbon pendants between. On the cover are similar ornament and a band of *ju-i* pattern. Inside the base of the cover is a flower. Inside the bowl and cover are skeleton panels with flowers. Mounted on an ormolu foot.

SIXTEENTH CENTURY. H. 7.3″

D 35. Plate 6

Basin with rounded sides lightly moulded in compartments, and wide slanting rim with ogee edge. Thin crisp porcelain painted in underglaze blue. In the centre is a quatrefoil panel with landscape and a goose on a rock, swastika fret in the spaces: on the sides are quatrefoil panels of flowers and fruit with ribbon pendants between, and on the rim are triangular panels of lotus scrolls in white on blue alternating with swastika fret. Skeleton panels outside with flowers.

LATE SIXTEENTH CENTURY. D. 8.1″

D 36. Plate 6

Basin, similar but with a vase of flowers in the centre surrounded by arcs of swastika diaper, and symbols instead of fruit in the side panels. D. 8.1″

D 37. Plate 7

Dish with lightly moulded sides and ogee edge. Porcelain painted in greyish blue. In the centre is an octagonal panel with river view and geese: the spaces filled with scale and swastika fret diapers. On the sides and rim are eight panels with fruit and vases alternating and diapers: tasselled ornament between: skeleton panels outside. Radial lines on the base which is roughly finished. LATE SIXTEENTH CENTURY. D. 13.75″

D 38. Plate 8

Dish, saucer-shaped, moulded in the form of a lotus flower. Porcelain painted in underglaze blue. In the centre is a medallion with a Sanskrit character enclosed by a double *ju-i* border. On the sides are cusped ornaments, and border lines on the moulded petals. Parts of the ornament are bordered with iron-red. Outside are Sanskrit characters alternating with flowers: petal borders, etc. Mark of the Wan Li period. D. 8.2″

Exhibited at the Manchester City Art Gallery, 1913.

Sanskrit invocations figured on the Imperial porcelain of the Wan Li period. See *The Wares of the Ming Dynasty*, p. 133.

D 39. Plate 8

Water-pot, globular. "Steatitic" porcelain with crackled glaze painted in brilliant blue under the glaze, with a butterfly on a melon vine and a flying bat. Wan Li mark in blue. H. 1.85″

See *Chinese Pottery and Porcelain*, PLATE 93, fig. 2.

The melon vine symbolizes fecundity and the bat happiness: the butterfly (*tieh*) doubles (*tieh*) the implied good wishes.

D 40. Plate 7

Wine-jar with wide ovoid body, short neck with projecting lip, and four monster masks in full relief on the shoulders pierced for rings. Porcelain painted in underglaze blue. On the sides are four fan-shaped panels with rocks, flowering peony and chrysanthemum plants, and fruiting peach trees in landscape: the spaces between are filled with a swastika fret washed over with blue and broken by white bands forming a cross with a formal flower in the centre: border of false gadroons below. On the shoulder are four quatrefoil panels of flowers in a blue swastika fret ground and on the neck are foliage scrolls. The base is unglazed. LATE MING. H. 13″

Exhibited at the Manchester City Art Gallery, 1913.

D 41. Plate 7

Jar with globular body and short straight neck. Porcelain painted in underglaze violet-blue which has run at the edges of the designs. On the body is an inverted rock with flowering peach boughs, bamboos, and birds: chevron pattern on the shoulder and pointed leaves on the neck interrupted by an inscription, *yao tzŭ yung* = for Yao's own use. LATE MING. H. 6.2″

D 42. Plate 7

Bottle of flattened flask shape with arched shoulders and straight sides: small straight neck with projecting lip: handles in the form of two pairs of archaic dragons. Porcelain painted in blotchy underglaze blue. On each side is a three-clawed dragon rising from waves, with *ju-i*-shaped pendants above enclosing flowering peonies and chrysanthemums and a flying goose: panels of peony plants on the ends: foliage scrolls on the neck. The base is unglazed.

? LATE MING. H. 14.5″

D 43. Plate 8

Ewer with pear-shaped body, contracted neck and spreading lip, and low foot spreading at the edge and concave beneath: plain handle, and spout secured by a scroll-shaped stay. Porcelain painted in underglaze violet blue. On the body is a garden scene with willow tree and balustrade, a man reclining and two attendants, rocks and mist in the background: tulip-like flowers on the neck and borders of pointed leaves and floral scrolls. Metal mouth on the spout.

ABOUT 1640. H. 7.1″

The tulip-like flowers, and the peculiar stylized grass as well as the quality of the blue, are typical of the transition period between the Ming and Ch'ing dynasties.

D 44. Plate 4

Vase in the form of a tripod incense burner (*ting*), with bowl-shaped body, wide, lobed neck and spreading lip with two upright handles: three slender curved legs issuing from monster masks; and four projecting ribs on the body. Fine porcelain painted in underglaze blue with the delicacy of a miniature. On the body are vases and *po ku* emblems and pictures on scrolls and fans: on the neck are three borders, of stiff leaves, key-fret and *ju-i* patterns: bands of *ju-i* ornament on the legs. An unglazed patch on the base. H. 4.1″

This dainty specimen is in the style of one of the classic Chinese periods such as Hsüan Tê or Ch'êng Hua.

OTHER UNDERGLAZE COLOURS

ANOTHER group related to the blue and white on technical grounds comprises the porcelain painted in underglaze red, a colour which is subjected like the underglaze blue to the full heat of the porcelain kiln. This red is derived from copper oxide in minute doses and it is developed by firing the ware in a reducing atmosphere.

It is not certain when the Chinese potters first became acquainted with this process, but the classic period for underglaze red, according to Chinese tradition, was the Hsüan Tê (1426-1435). Various names are given to the Hsüan Tê red. One is *chi hung* (sacrificial[1] red), which is explained as the red on the ritual cups used in the worship of the Sun. The *chi hung* is further subdivided into *hsien hung* (fresh or glossy[2] red) and *pao shih hung* (precious stone red). The latter term refers to the tradition[3] that the powder of red gems, such as rubies or carnelians, was mixed with the glaze. Some Chinese connoisseurs to-day hold that different shades of red are indicated by these names; but the distinction seems to be purely arbitrary. On the other hand where any distinction is made by the old Chinese writers it points to the use of *pao shih hung* for red designs painted with a brush, as distinct from the red monochrome glaze.

Specially noted among the Hsüan Tê porcelains were the stem-cups decorated with three red fishes (D 47). The *Po wu yao lan* tells us that "for these they used a powder made of the red precious stones from the West to paint the fish forms, and from the body of the porcelain there rose up in relief in the firing the precious brilliance of the fresh red[4] ravishing the eye." The red-fish stem-cups were also made in the Ch'êng Hua period; and they were closely copied at the Imperial factory in the early part of the eighteenth century. Other favourite designs for underglaze red painting are the three fruits (peach, pomegranate, and finger citron) which symbolize the Three Abundances,[5] three *ling chih* funguses (Emblems of Longevity), and five bats (Emblems of the Five Blessings).[6]

The brilliant quality of the Hsüan Tê red was not easily attained, and on specimens of the later reigns, such as Chêng Tê, the red is relatively dull and anaemic (D 50). Indeed, we are expressly told[7] that in the Chia Ching period (1522-1566) the "earth required for the *hsien hung*" was no longer available, and that the Imperial potters used overglaze red enamel (*fan hung*) in place of underglaze red. It would appear, however, that a revival of underglaze red painting took place in the Wan Li period; and a fresh mastery of the difficult technique was acquired in the early part of the eighteenth century.

D 55 illustrates painting in copper red under a celadon glaze; and we have included here for convenience D 54 which is painted in black under a medium-fired green glaze.

D 47. Plate 9

Stem-cup with rounded bowl and everted lip: tall solid stem spreading at the base. Porcelain with three crimson red fishes painted on the outside under a greenish-white glaze. Inside is the Hsüan Tê mark in a double ring in blue. The base is unglazed. H. 3.6″

See *The Wares of the Ming Dynasty*, PLATE 3, fig. 2.
Exhibited at the Manchester City Art Gallery, 1913.

[1] There are variants (see p. 58) of the character *chi* in different books. In Hsiang's Album it takes a form which means "massed" or "accumulated." Elsewhere it takes a form which means "sky clearing," as in *chi ch'ing* (blue of the sky after rain).

[2] As opposed to *fan hung*, the dry overglaze red.

[3] See the note on this tradition in *The Wares of the Ming Dynasty*, p. 62. The precious stones in any case could not have affected the colour of the red which is due solely to oxide of copper. It also appears that some special form of clay (*hsien hung t'u*), which was probably ferruginous, was used to assist the development of the red. At any rate the falling off in the red in the middle of the sixteenth century was explained as due to the lack of this material.

[4] Incidentally it will be noted that the author of the *Po wu yao lan* makes no distinction between the fresh red and the precious stone red.

[5] The Three Abundances of Years, Sons, and Happiness.

[6] The Five Blessings are Longevity, Riches, Tranquillity, Love of Virtue, and an End Crowning the Life.

[7] In the *I chih*, quoted in the *T'ao lu*, bk. viii, fol. 14.

D 48. Plate 8

Stem-cup with bowl-shaped body and slightly everted lip: straight hollow stem, slightly spreading. Porcelain with bubbly bluish-white glaze and three fishes in brilliant crimson-red under the glaze. H. 4.55″

This appears to be a later copy of a Hsüan Tê cup.

D 49. Plate 10

Vase with ovoid body shaped in twelve shallow lobes, short neck with spreading mouth, and slightly spreading base. Porcelain painted in dull underglaze red which has run and blurred the designs. On the sides are vertical bands of flowers, with false gadroons below and *ju-i*-shaped pendants with flowers above: on the shoulders are floral arabesques and sprays of flowers in arched compartments, and on the neck *ju-i*-shaped pendants. The base is unglazed.

About 1500. H. 18.6″

See *The Art of the Chinese Potter*, Plate 124.

D 50. Plate 10

Ewer of Persian form with pear-shaped body, slender neck slightly expanding at the lip, long spout with scroll-shaped stay, and scroll handle with central rib and eyelet on the top. Porcelain painted in blotchy underglaze red of maroon tint. On the body are chrysanthemum scrolls with false gadroons below and stiff leaves above: on the neck are bands of scrolls, key-fret, and plantain leaves: scrolls on the spout and handle. With it is a domed cover with formal ornament.

Sixteenth century. H. 14.5″

D 51. Plate 10

Vase of double-gourd shape. Porcelain with crackled grey glaze. On the lower bulb are boldly sketched a gourd vine, a squirrel, two swallows, and a butterfly in underglaze blue and red, the background strewn with faintly raised scrolls in pale lustrous brown. On the upper bulb are flowering sprays and insects similarly rendered. The base is unglazed and burnt brown.

Sixteenth century. H. 16.4″

D 52. Plate 8

Lower part of a bottle, with globular body and flat base. Porcelain painted in red under a crackled greenish-white glaze. Lotus scrolls with a band of false gadroons below and a *ju-i* border above. The base is unglazed.

? Sixteenth century. H. 5.25″

Exhibited at the Manchester City Art Gallery, 1913.

D 53. Plate 10

Vase with ovoid body and short straight neck with rounded lip. Porcelain with faintly crackled glaze: painted in underglaze red varying in tint from maroon to yellowish brown. On the body are lotus scrolls: on the shoulder a band of chrysanthemum scrolls; and a scroll border on the neck.

? Seventeenth century. H. 13″

D 54. Plate 8

Box of depressed globular form with flat lid. Porcelain painted on the exterior with lotus scrolls and a *ju-i* border in black under a transparent emerald-green glaze. White glaze inside and on the base. Mark of the Chia Ching period in blue.

D. 3.25″

D 55. Plate 8

Bowl with rounded sides contracted at the lip, and three plain feet. Porcelain with white glaze inside and celadon green outside, painted with a peony scroll in rusty reddish brown with metallic lustre, the details in scratched lines.

? Sixteenth century. D. 6.4″

MING PORCELAIN PAINTED IN ENAMELS ON THE GLAZE

IN contrast with the cobalt blue and copper red, which are able to sustain the full heat of the porcelain kiln, the vitrifiable enamels used for painting the porcelain described in this section of the Catalogue will only stand a relatively small amount of heat. Consequently they must be applied over the glaze of the finished ware and fused to it at a second firing in the low temperature of the enamelling kiln or muffle. These enamels are glass tinted with mineral oxides, such as copper which gives the various shades of green, iron which gives the amber yellow, and manganese which gives the purplish brown or aubergine. To these are added two more or less dry pigments, a tomato red derived from iron sulphate lightly fluxed, and a dry brown or black derived from manganese, both of which were largely used in outlining the designs. The dry black pigment washed over with transparent green enamel formed the composite black of the enameller's palette. The tentative use of a violet blue enamel derived from cobalt is observed on D 111 (PLATE 21), a box of the Wan Li period; but this colour did not come into general use until the succeeding dynasty, and its place on Ming porcelain is usually taken by a peculiar turquoise-green enamel (D 62). All these enamels except the dry black and tomato red are highly translucent. The greens include several shades ranging from deep leaf green to pale emerald. The Ming yellow is often rather muddy and brownish. Gilding is also seen on Ming porcelain, both applied in leaf form or painted on with a brush.

Enamel painting on glazed wares was no novelty in the Ming dynasty. We saw it on the Tz'ŭ Chou stonewares illustrated in Vol. III, some of which belonged to the Sung period;[1] and the colours used included green, yellow, and tomato red. Of the enamelled porcelain in this Collection the earliest marked examples belong to the Hsüan Tê period (D 60 and 61), and on both of them the enamelled designs supplement underglaze blue. But the classic period for enamelled porcelain according to Chinese writers was the reign of Ch'êng Hua, when the choice specimens were distinguished by delicacy of potting and decoration, the colours being "thin and subdued[2] and producing a pictorial effect." D 67 (PLATE 13), though probably a late copy, serves to show the style of this refined Ch'êng Hua porcelain.

It is unlikely that many genuine pieces of this fragile ware remain; but we may regard D 63 to 65 as specimens of the rougher Ch'êng Hua and Hsüan Tê types, the heavy build of which has enabled them to survive, albeit in a damaged state. Though lacking in the delicate refinement of the objects described in the *Po wu yao lan* and in Hsiang's Album, they are by no means without beauty and distinction.

We have ample material for studying the enamelled porcelains of the sixteenth century, both in the full lists of wares supplied by the Imperial factory[3] and in the numerous specimens in European collections. They group themselves under three principal headings, the red and green family, the Wan Li polychrome, and the mixed colours. In the red and green family the enamels used are chiefly red, green, and yellow, sometimes supplemented by turquoise green, the underglaze blue element being entirely absent. A typical example can be studied in D 94 (PLATE 20).

The Wan Li polychrome, or as the Chinese call it *wan li wu ts'ai* (five colours of the Wan Li period), combines all the Ming enamels with underglaze blue. It is illustrated by D 106 to 110. The mixed colours, the *ts'a ts'ai* of the Imperial lists, include combinations of two colours such as

[1] A specimen of this type, dated 1201, was illustrated in the *Kokka*, November 1921.
[2] In contrast to the thickly heaped enamels of the Hsüan Tê porcelain.
[3] Quoted in the *T'ao shuo* (Bushell, *op. cit.*, pp. 145-152, etc.).

blue designs with a yellow ground (PLATE 23), blue and green, green and yellow, red and yellow (PLATE 18), red and green (PLATE 16), blue and red (D 86), red and gold (PLATE 14), yellow and aubergine (PLATE 23), etc. There is no reason to suppose that any of these types was confined to the sixteenth century. Even the Wan Li polychrome is only a development of a similar combination of underglaze blue and enamels on Hsüan Tê and Ch'êng Hua porcelains; and blue designs with a yellow ground appear on specimens with Hsüan Tê and Hung Chih marks. There are red and gold bowls in the British Museum with Yung Lo marks; and there is no reason why specimens of the red and green family should not date from Hung Wu, seeing that this kind of decoration was used on pottery in the Sung dynasty (see p. 12). But in actual fact most of the available specimens of these three types date from the Chêng Tê period onward, the greatest variety being seen on Chia Ching porcelain.

D 60. Plate 11

Vase in the form of a wooden pail with upright handle and cross bar. Porcelain with thick glaze slightly blue in tone and pin-holed in places: painted in deep Mohammedan blue, and enamelled in green and red with touches of very pale aubergine, the outlines painted in red. On each side is a lotus plant and stork in colours with blue dappling? to represent water: blue cable border. On the uprights of the handle are monster masks coloured green and with red designs below them: scroll border in blue on the handle. Mark in blue in a rectangular cartouche, *hsüan tê nien chih* = made in the Hsüan Tê period. H. 3.5″

See *Transactions of the Oriental Ceramic Society*, 1924-5.

D 61. Plate 11

Cup in the form of a lotus leaf supported by stalks with foliage and buds. Porcelain painted in underglaze blue, with washes of green enamel on the foliage: the cup is veined inside and dappled outside with blue, and there is a green crab at the bottom of it. Below the lip is the mark of the Hsüan Tê period carefully written in blue. L. 5.75″

See *Transactions of the Oriental Ceramic Society*, 1924-5, and *The Art of the Chinese Potter*, PLATE 149, fig. 1.

D 62. Plate 11

Bowl with rounded sides and everted lip. Porcelain enamelled in leaf green, yellow, tomato red, and turquoise green, the designs outlined in red. Inside is Shou Lao, God of Longevity, seated with his deer; floral scroll border. Outside is a garden terrace with the Eight Immortals engaged in checkers, etc. Mark of the Hsüan Tê period in a double ring. D. 8.4″

D 63. Plate 12

Vase with baluster body, slender neck (cut down), and high spreading foot. Porcelain painted with designs in green, aubergine, and yellow with brown outlines in a turquoise-green ground. On the body are peony scrolls, and on the neck two bands of false gadroons: borders of aubergine and underglaze blue rings. The large peony flowers are left white, and the edges of parts of the scroll-work are cut away so as to give the designs a slight relief. Base unglazed.

FIFTEENTH CENTURY. H. 12.35″

Both the Hsüan Tê and Ch'êng Hua marks are sometimes found on vases of this type.

D 64. Plate 12

Vase similar in form to D 63, the neck cut down. Porcelain with greyish-white glaze netted with buff crackle and painted with designs in green, yellow, and turquoise with brown outlines, and a little underglaze blue. On the body is a lotus scroll, with cloud scrolls below, between

two bands of double rings in blue. On the neck are a striped blue band, a border of green *ju-i* pattern, and part of an inscription in blue. Mark, in blue in a square frame, of the Ch'êng Hua period. H. 14.3″

D 65. Plate 12

Vase similar in form to D 63. Porcelain with designs in underglaze blue and enamels. On the sides are rocks, cloud scrolls and birds, and two shadowy figures of *hsien* (Taoist immortals) standing on clouds, all in aubergine. Below are borders of scrolls and *ju-i* pattern in blue, green, and yellow: and on the neck (which is restored) are green bands and blue dots. The base is unglazed. Fifteenth century. H. 15.4″

D 66. Plate 17

Incense vase, octagonal. Porcelain painted outside in pale aubergine with a five-clawed dragon on each facet. The interior is unglazed and impressed with some coarse textile. Mark of the Ch'êng Hua period in blue; but probably late Ming. H. 3.6″

D 67. Plate 13

Shallow bowl with wide mouth, rounded sides, and small base. Porcelain delicately painted in enamel colours. On the sides are a rockery, ducks, water plants, and flying birds, bordered by underglaze blue rings: a scroll band in red on the base-rim. Mark, in blue in a double ring, of the Ch'êng Hua period: but the bowl is probably of eighteenth-century date. D. 5.6″

D 68. Plate 14

Vase, octagonal, of double-gourd shape. Porcelain enamelled with a deep and lustrous iron-red on which are gilt designs in panels, namely, sprays with flowers and fruit: medallions of *pa kua* symbols, seal forms of the character *shou* (longevity), and sea horses: stiff leaves on the neck. White glaze inside and on the base. ? Fifteenth century. H. 17.6″

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, F 27).

The *pa kua*, or Eight Trigrams, are combinations of three lines, unbroken or divided. By means of these philosophers claimed to explain all the phenomena of nature. They frequently appear on amulets, and it is probably this amuletic power that commended them for the decoration of porcelain, etc.: see p. 59.

D 69. Plate 13

Dish, saucer-shaped. Porcelain with designs engraved in the paste and washed with green enamel in a ground of white glaze. Outlying parts of the design are covered with the white glaze: green borders. Inside is an Imperial five-clawed dragon in clouds: and there are two similar dragons outside and a faintly incised pattern of crested waves. Mark in blue of the Chêng Tê period in a double ring. D. 7.85″

D 70. Plate 13

Dish of similar form and with similar designs but in a darker green. Mark in blue of the Hung Chih period in a double ring. D. 8.85″

The colour and drawing of the designs on this dish are similar to those of a marked Hung Chih vase in the British Museum.

D 71. Plate 13

Dish, saucer-shaped, with everted lip. Porcelain painted in enamels of the red and green family with the addition of turquoise green. Inside are a rock, a flowering peach tree, a parrot, and the sun disc. Similar designs outside. Mark of the Chêng Tê period in red in a double ring, with five small holes drilled in it. D. 8.35″

D 72. Plate 15

Stand, of quatrefoil elevation, with pierced sides. Porcelain painted in underglaze blue, and with enamels of the red and green family. On the side are lotus flowers outlined and shaded with blue, in a ground of red quatrefoil and matting diapers broken by green foliage scrolls and symbols: borders of key-fret, scrolls, and plain blue bands. On the top, which has a hole in the centre, are two archaic dragons with fungus scrolls in a ground of trellis diaper: blue borders.

CHÊNG TÊ PERIOD. H. 4.2″

D 73. Plate 13

Incense vase, cylindrical, with three cloud-scroll feet. Porcelain painted in underglaze blue and enamels, with three medallions of Arabic writing in blue in a red ground, and lotus arabesques. A smear of lustrous brown on the lip. On the base is a wide unglazed ring enclosing a glazed medallion with mark in blue, the character *chih*, in a square frame: see p. 59.

SIXTEENTH CENTURY. H. 3.75″

Cf. D 20.

D 74. Plate 19

Bottle with pear-shaped body and slender neck with bulb below the mouth. Porcelain with designs outlined in red and painted with green, yellow, and red enamels. On the sides are two four-clawed dragons with pearls, flames, and clouds: on the bulb is a *ju-i* border.

SIXTEENTH CENTURY. H. 10.5″

Ex Beurdeley Collection.

D 75. Plate 15

Ewer with depressed globular body, straight neck and wide mouth, with terraced rim and eyelet for attaching the cover: lip spout, and handle with *ju-i*-shaped terminal. Porcelain painted in enamels of the red and green family. On the body are four mirror-shaped panels with winged dragons, and floral designs between: borders of false gadroons below and of floral scrolls above. On the neck are *ju-i*-shaped pendants with quatrefoil diaper in red and white, and flowers between. Borders of diaper patterns and floral scrolls.

SIXTEENTH CENTURY. H. 7″

D 76. Plate 21

Shallow basin with rounded sides and everted lip. Porcelain with thick greyish-white glaze painted in underglaze blue, and with green and red enamels. On the outside is a pattern of branches with red berries and green leaves. Border of red scroll-work on the lip. The base is unglazed.

SIXTEENTH CENTURY. D. 9.25″

D 77. Plate 16

Dish with rounded sides and projecting rim with ogee edge slightly raised. Porcelain enamelled in red and green. Inside and out are five-clawed dragons in red in a green ground, and red scroll borders. The base is unglazed.

EARLY SIXTEENTH CENTURY. D. 9″

See *The Wares of the Ming Dynasty*, PLATE 29, fig. 3.

D 78. Plate 16

Bottle of double-gourd shape, enamelled with bands of lotus scrolls in lustrous red in a green ground. Mark of the Chia Ching period in a double ring in blue.

H. 8.4″

D 79. Plate 11

Pair of wine-cups of shallow bowl shape with convex bottoms. Porcelain enamelled in colours. Inside is a medallion with rock and wave design and clouds: outside are fishes and water weeds: bordered by rings of underglaze blue. Metal bands on the rims. Mark in blue of the Chia Ching period.

D. 3″

See *The Art of the Chinese Potter*, PLATE 132, fig. 1.

D 80. Plate 18

Pair of bowls with rounded sides and slightly convex bottoms. Porcelain enamelled in colours of the red and green family. On the sides are four medallions with Taoist figures—the Immortal Li T'ieh-kuai, the Twin Genii (Han Shan and Shih Tê), and Liu Hai with his toad—in a deep red ground: a wave border below and key-fret on the base-rim. Mark in a rectangular cartouche—*fu kuei chia ch'i* (fine vessel for the rich and honourable).

CHIA CHING PERIOD. D. 4.7″

See *The Art of the Chinese Potter*, PLATE 128, fig. 2.

D 81. Plate 18

Bowl, square, with slightly rounded sides. Porcelain with yellow glaze inside and out, over which are painted designs in red and green. Inside is a panel with a fish and water-weeds in yellow and green in a red ground: the sides are red with a border of green scroll-work. On the exterior are fishes and water-weeds in yellow and green, with brown outlines in a red ground. White glaze under the base and the mark of the Chia Ching period in Mohammedan blue.

L. 4·75″

See *The Wares of the Ming Dynasty*, PLATE 27.
Exhibited at the Manchester City Art Gallery, 1913.

D 82. Plate 18

Cup with rounded sides and bottom slightly convex. Porcelain decorated inside in underglaze blue with a dragon medallion. The outside is painted in iron-red on a yellow glaze with rockery, plants, pine trees, and boys, and floral scroll border. Mark in blue of the Chia Ching period. D. 4.15″

D 83. Plate 17

Jar with ovoid body and short straight neck. Porcelain with yellow glaze on the exterior enamelled in opaque red. Two five-clawed dragons and fungus scrolls, rock and wave border below and cloud scrolls above, all in yellow with red outlines in a red ground. White glaze inside and on the base. Mark of the Chia Ching period in blue. H. 5.25″

D 84. Plate 17

Bowl with rounded sides. Porcelain with yellow glaze washed over with opaque red, which has worn off in places exposing the yellow beneath. White glaze on the base and mark of the Chia Ching period in blue. D. 6.3″

D 85. Plate 17

Vase with ovoid body covered with bosses like a shell. Porcelain with the exterior enamelled in red with a thin wash of brown. The colour has gone from the points of the bosses which show up white. The base is unglazed. SIXTEENTH CENTURY. H. 4.8″

D 86. Plate 17

Cup with rounded sides and slightly convex bottom. Porcelain painted in underglaze blue inside with a medallion of flowers and insects and a trellis border. The outside is enamelled with opaque red on which are traces of gilt floral scrolls. "Cash" mark in blue in a double ring with the characters *ch'ang ming fu kuei* (long life, riches, and honour) surrounding a square: see p. 58.

CHIA CHING PERIOD. D. 4″

D 87. Plate 17

Dish with rounded sides and narrow slanting rim. Porcelain painted in underglaze blue and enamels. In the centre are a rock, fungus and bamboo, and phœnix and clouds: bordered by scrolls. On the sides are symbols in turquoise green with red fillets. The rim is enamelled red and there are remains of a gilt design of phœnixes. Mark in blue in a rectangular cartouche, *fu kuei chia ch'i* (fine vessel for the rich and honourable). CHIA CHING PERIOD. D. 7.5″

D 88. Plate 17

Bowl with rounded sides and everted lip. Porcelain painted in underglaze blue with a medallion with melon vine and rat inside, and a floral scroll border enamelled in brown and red. Remains of a deep, tomato-red enamel outside. Mark in blue in a rectangular cartouche, *fu kuei chia chi* (fine vessel for the rich and honourable). ? CHIA CHING PERIOD. D. 4.7″

D 89. Plate 21

Square dish. Porcelain with designs in underglaze blue in a ground of overglaze yellow. Inside is a panel with pine, bamboo and prunus, and fungus (*ling chih*): similar ornament outside. Yellow glaze on the base and mark of the Chia Ching period in cobalt, which appears black under the yellow. L. 9.45″

D 90. Plate 15

Shallow bowl with rounded sides and convex bottom. Porcelain painted in underglaze blue washed over with a yellow enamel. Inside are an arabesque flower and bands of arabesque foliage, floral scrolls, and lace-work: outside are false gadroons enclosing rosettes, and a border of floral scrolls and key-fret. ? CHIA CHING PERIOD. D. 5.25″

Where the yellow covers the blue designs the latter appear almost black.

D 91. Plate 15

Libation cup, helmet-shaped, with three tall legs, two uprights on the rim with conical tops, and a square handle. Porcelain painted in underglaze blue with a yellow enamel ground. On the sides are two five-clawed dragons and *ju-i* clouds: key-fret on the handle. Mark of the Chia Ching period. H. 4″

The form is borrowed from a bronze sacrificial vessel.
See *The Wares of the Ming Dynasty*, PLATE 29, fig. 1.

D 92. Plate 22

Wine-jar with wide ovoid body, short cylindrical neck, and dome-shaped cover with knob. Porcelain decorated with fishes in yellow enamel shaded with red, among water plants in underglaze blue: borders in blue, namely false gadroons above the base, stiff leaves on the shoulder, and foliage scrolls on the neck: lotus design on the knob. Mark of the Chia Ching period. H. 16″

D 93. Plate 21

Bowl, square, with slightly rounded sides and everted lip. Porcelain with designs in enamels of the red and green family, bordered by underglaze blue lines. Inside are a panel with a five-clawed dragon in clouds and a border of fungus scrolls. Outside are red dragons in yellow flame scrolls and a border of *ju-i* pattern. Mark in blue of the Chia Ching period. L. 5.25″

D 94. Plate 20

Box, square, with flat cover. Porcelain painted in enamels of the red and green family with the addition of turquoise green. On the cover is an interior with a mandarin seated at a table administering justice. Inside are a kylin, clouds, and constellations. On the sides are a band of peony scrolls in a green ground and borders of floral scrolls in a red ground. Inside the cover is an inscription in red, partly defaced, and under the base is the legend in blue *chuan hsia pien yung* (seal box for use as required). CHIA CHING PERIOD. L. 5.45″

See *The Wares of the Ming Dynasty*, PLATE 29, fig. 2.
The inscription in the cover consists of four characters, which have been read *t'ou* (put), *pi* (writing brush), *fêng* ? *yin* (seal): see p. 58.

D 95. Plate 13

Hot-water bowl with double bottom. Porcelain painted in enamels of the red and green family. Inside are a medallion with figures in a green ground, and a border of zigzag blossoms in a green ground. Outside are a band of chrysanthemums in a green ground and a border of stiff leaves in red and green. Plug hole in the base. CHIA CHING PERIOD. D. 4.9″

This kind of bowl is known as a "Chu-ko bowl" from the story of Chu-ko Liang, who is said to have spread a layer of rice over the shallow tops of these bowls with which his troops were served, and so to have deceived the enemy's spies into thinking that his army was plentifully supplied. *Cf.* Vol. II, B 161.

D 96. Plate 19

Hot-water bowl with rounded sides, double bottom, and plug hole in base. Porcelain painted in enamels of the red and green family, with the addition of turquoise green. The inside is worn, but there are remains of a flowering prunus tree and clouds. Outside are rocks, flowering peonies, bamboo, fungus and birds, and a border of false gadroons. CHIA CHING PERIOD. D. 6.25″

See D 95.

D 97. Plate 19

Jar with wide ovoid body and short straight neck. Porcelain painted in enamels of the red and green family, with the addition of turquoise green. On the body is a landscape with fences, rocks, plantain, etc., and two kylins in clouds and flames: borders of false gadroons below and of stiff leaves above. On the shoulder is a band of floral scrolls and flying phœnixes: leaf pattern on the neck. Mark in blue in a rectangular cartouche, *fu kuei chia ch'i* (fine vessel for the rich and honourable). CHIA CHING PERIOD. H. 7.2″

D 98. Plate 19

Vase with ovoid body, short straight neck, and wide mouth. Porcelain with ornament faintly engraved on the body, namely, floral scrolls and borders of false gadroons, etc.: over this have been painted designs in enamels of the red and green family. On the body is a landscape with pavilions, trees, mist, three horsemen, and two boys: false gadroons below. On the shoulder are *ju-i*-shaped pendants containing lotus designs, with half-flowers between, and a narrow band of lace-work with pearl pendants. SIXTEENTH CENTURY. H. 9.7″

D 99. Plate 25

Bottle with pear-shaped body and tall tapering neck. Porcelain painted in enamels of the red and green family. On the body are a peony scroll in a red ground, false gadroons below, and a band of lotus scroll above: pendants of blossom-shaped jewels on the neck. The lip has been cut down and mounted with a silver band. Mark in blue in a double ring, *shao ch'i*, probably a name: see p. 58. CHIA CHING PERIOD. H. 9.5″

Exhibited at the Manchester City Art Gallery, 1913.

D 100. Plate 25

Vase of goblet shape with baluster stem and spreading foot. Porcelain painted in enamels of the red and green family. On the body is a lotus scroll reserved in white in a red ground, the blooms coloured green: on the stem is quatrefoil diaper, green in a red ground: stiff leaves on the foot. The base and the interior are unglazed. SIXTEENTH CENTURY. H. 4.75″

D 101. Plate 15

Incense vase in the form of a cauldron (*ting*), with bowl-shaped body and wide straight neck, two upright handles, and three feet with lion masks and claws. Cream-white porcelain painted in enamels of the red and green family, with the addition of turquoise green. On the sides are

peony plants, a pheasant, and small birds: on the neck is trellis pattern with a panel of flowers, and a floral scroll: lotus plants on the handles. The interior is unglazed.

SIXTEENTH CENTURY. H. 6.4″

This is a piece of Fukien porcelain, probably decorated locally: see p. 43.

D 102. Plate 19

Pair of vases with ovoid bodies, short straight necks, and wide mouths. Porcelain painted in underglaze blue and enamel colours, with a scene of an emperor, courtiers, and ladies on a garden terrace, rocks and clouds at the back: rockery and peony and chrysanthemum flowers on the necks. The bases are flat and unglazed. CHIA CHING PERIOD. H. 11.9″

D 103. Plate 20

Ewer with pear-shaped body, long spout with stay, and scroll handle with eyelet on top. Porcelain enamelled in red, yellow, aubergine, and two shades of green, with five-clawed dragons ascending and descending in pursuit of pearls among flames and clouds: flowers on the neck. Mark of the Wan Li period faintly engraved on the base. H. 7.5″

D 104. Plate 23

Incense vase in the form of a cauldron (*ting*), with bowl-shaped body and three feet in the form of archaic dragons, the tails of which wind in low relief round the body and over the upright handles. The handles are pierced with fungus scrolls. Porcelain with the reliefs painted in underglaze blue, and the ground glazed yellow. Mark of the Wan Li period in blue in a double ring. H. 6.25″

D 105. Plate 15

Flower-pot with straight sides, horizontally fluted, and three curved feet. Porcelain painted in underglaze blue and enamel colours. In the flutes are bands of silk-worm scrolls, and above and below are floral scrolls: the feet are painted with monster masks. On the mouth-rim is a foliage scroll in blue. Under the base is an unglazed ring, and the mark of the Wan Li period in blue enclosed by a single blue ring. H. 5.8″

D 106. Plate 22

Bottle with pear-shaped body and tall tapering neck, solid inner walls, and pierced outer casing. The designs are carved in low relief and pierced, and painted in underglaze blue and enamel colours. On the body are phœnixes and cloud scrolls, with a solid band above painted with panels of pomegranate and persimmon boughs and birds, with trellis diaper between. On the base of the neck are *ju-i*-shaped pendants and symbols; and above this the outer casing is restored in enamelled metal with designs of dragons and cloud scrolls, etc., and a cartouche with the mark of the Wan Li period. Base unglazed. H. 23.3″

See *Chinese Pottery and Porcelain*, PLATE 79, fig. 2.

D 107. Plate 24

Urinal of globular form, with short straight neck, flat handle, and three pierced lugs with monster masks. Porcelain painted in underglaze blue and enamel colours. On the sides are lotuses and peonies in a red scale ground, and on the shoulder peonies in a netted red ground: symbols on the handles and lotus scrolls on the neck in a similar red ground: chrysanthemum scrolls inside the neck. Mark, an artemisia leaf in green. WAN LI PERIOD. H. 6.5″

D 108. Plate 24

Flower-pot with globular body, high neck, and flaring mouth. Porcelain painted in underglaze blue and enamels. On the body are two five-clawed dragons with pearls among flames and clouds: borders of stiff leaves, key-fret, and floral scrolls. Mark in blue of the Wan Li period in a double ring. H. 4.3″

D 109. Plate 24

Box of shallow bowl shape with low foot and rounded cover. Porcelain painted in underglaze blue and enamel colours. On the cover is a panel with mountain landscape, pine tree, and two sages with attendants: bands of fruiting pomegranate, peach and persimmon boughs and birds on the sides, and scroll borders. WAN LI PERIOD. D. 8.4″

Exhibited at the Manchester City Art Gallery, 1913.

D 110. Plate 25

Incense vase in the form of a cauldron (*ting*), with bowl-shaped body and three straight legs. Porcelain painted in underglaze blue and with green, red, and yellow enamels. On the sides are lily scrolls in low relief and coloured. Border of key-fret on the edge of the mouth. There is an unglazed ring inside. Mark of the Wan Li period in blue in a double ring. D. 6.25″

See *Chinese Pottery and Porcelain*, PLATE 75, fig. 1.

D 111. Plate 21

Box of oblong rectangular form with flat-topped cover. Porcelain painted in enamel colours including a rudimentary violet blue: edges bordered with underglaze blue. On the top is a mirror-shaped panel with scrolls of lotus and peony: peach sprays in the angles. On the sides are panels of flowering plants with lozenge diaper surrounds. Inside is a landscape with rockery, a fruiting peach tree, and peonies: flowering plants on the sides. Mark in blue, in a scroll-edged cartouche, of the Wan Li period. L. 11.8″

This box is interesting for the tentative use of a violet-blue enamel which was more fully developed in the K'ang Hsi period.

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, H 17, PLATE XL), and the Manchester City Art Gallery, 1913.

D 112. Plate 25

Two stands with baluster body moulded in six ogee lobes: straight neck and spreading top which is socketed to hold a vase or bowl. Porcelain with designs pierced and painted in underglaze blue and enamels of the red and green family. On the sides of one are lotus flowers and jewelled pendants in a ground of trellis diaper: symbols on the neck: borders of key-fret and false gadroons. On the other are similar designs but with hexagon diaper on the body, lozenge fret and swastika medallions on the neck, and hatched chevron and *ju-i* patterns on lip and base. WAN LI PERIOD. H. 7.15″ and 6.9″

D 113. Plate 25

Jar, cylindrical, with short straight neck and narrow mouth. Porcelain painted in enamels of the red and green family. On the sides are two panels with a kylin and a lion-like monster in landscape, bordered by panels with dragon scrolls in a yellow ground and foliage scrolls in a red ground: between them are scale diaper and *ju-i* ornaments: red border with green bands below. On the shoulder is a border of green vandykes enclosing red blossoms. The base is unglazed and flat. WAN LI PERIOD. H. 7.3″

Exhibited at the Manchester City Art Gallery, 1913.

D 114. Plate 24

Ewer with ovoid body, short straight neck, short spout, and four loop handles with monster masks. Porcelain painted in enamels of the red and green family, with ring borders in underglaze blue. On the sides are sea horses in a "wave and plum blossom" ground with rocks. On the shoulder are panels with pearl symbols and trellis diaper: formal borders.

WAN LI PERIOD. H. 5.9″

D 115. Plate 23

Beaker of bronze form with bulb in the middle, flaring mouth, and high, slightly spreading foot. On the neck, bulb, and foot are two disconnected ribs. Porcelain with designs outlined in black and washed with aubergine in a ground of full yellow glaze. On the bulb are figures on horse and foot in a landscape: on the neck are rockery, flowering plants, and insects: on the stem and inside the mouth are flowers and foliage: borders of scrolls and *ju-i* patterns. White glaze on the base and the mark of the Wan Li period in a double ring in blue. H. 9.6″

Cf. *The Wares of the Ming Dynasty*, PLATE 23, fig. 4.

D 116. Plate 22

Bottle with slender pear-shaped body, contracted neck, and spreading mouth. Porcelain decorated with a broad band of incised chrysanthemum scrolls washed over with tomato red: below this is a band of *ju-i* heads and scrolls painted in green, red, and yellow: and on the neck are peony scrolls and a band of key pattern similarly enamelled: sprays of pine, bamboo, and prunus inside the lip which is edged with lustrous brown. Mark in blue in a square cartouche, *yü t'ang chia ch'i* (fine vessel for the Jade Hall). LATE MING. H. 14.5″

D 117. Plate 25

Dish, saucer-shaped, with everted lip. Porcelain enamelled in colours of the red and green family. Inside is a medallion with an elephant in rocky landscape, enclosed by borders of floral brocade, quatrefoil diaper, and key-fret: outside are flowering plants, gadroons, and a border of floral scroll. The base-rim is grooved. Mark in red in a square cartouche, *yü t'ang chia ch'i* (fine vessel for the Jade Hall). LATE MING. D. 10.75″

Ex Marquis Collection.

D 118. Plate 25

Vase, cylindrical, with straight neck and spreading lip. Porcelain painted in enamels of the red and green family. On the sides is a broad band divided into four panels of landscape, bordered by belts of scale diaper: above and below are bands of floral arabesques, false gadroons, scrolls, etc. The base is unglazed. LATE MING. H. 13.6″

D 119. Plate 24

Dish, saucer-shaped. Porcelain painted in dull underglaze blue washed over with transparent green. In the centre is a landscape with a pine and two deer roughly drawn: and on the sides archaic dragons and flames. Formal flowers outside. T'IEN CH'I PERIOD. D. 7.75″

D 120. Plate 24

Dish of shallow saucer shape. Porcelain painted in enamels including turquoise green, brownish yellow, and tomato red, with a hen and chickens, rockery, a large peony plant, and insects: lustrous brown edging on the rim. "Shop-mark" on the base. LATE MING. D. 8.3″

D 121. Plate 25

Vase with slender baluster body, short neck with spreading lip, and spreading foot. Porcelain with designs carved in low relief and enamelled in colours, namely, an archaic dragon (*chih lung*) in clouds coloured aubergine, green, and yellow, in a ground of quatrefoil diaper in red. Green borders of wave and petal patterns. LATE MING. H. 10.25″

D 122

Double flower-pot in the form of two deep bowls joined together: the sides and rims are scalloped in chrysanthemum pattern and the rims project. On the sides are sprays of foliage in applied relief. Porcelain with white glaze on one pot and blue on the other: the applied leaves enamelled green. SEVENTEENTH CENTURY. L. 15·3″

Cf. D 148.

D 123. Plate 19

Deep bowl with sides almost straight. Porcelain painted in enamel colours. A broad belt with medallions of arabesques in yellow and pale green grounds, set in a ground of red diapered with coloured scrolls: borders of floral scrolls and stripes, and rings in underglaze blue. SEVENTEENTH CENTURY. H. 4.6″

D 124

Bowl, similar in form and material to D 123, with a belt of similar medallions set in a ground of dull black washed over with green and diapered with coloured scrolls: borders of blossoms and jewels, etc. SEVENTEENTH CENTURY. H. 4.75″

These two bowls were probably made for the Siamese market.

MING PORCELAIN ENAMELLED ON THE BISCUIT

IN this group the enamels are applied direct to the biscuit, *i.e.*, to the body of the porcelain, which has been fired but not glazed. The same kind of enamel is used as on the glaze, but the range of colours is smaller, being practically limited to green, yellow, and aubergine, with the addition of a colourless flux which does duty for white. The designs are drawn in a black, manganese pigment, and covered with washes of transparent enamel. The biscuit background is mat and dull, and reflects less light than the white porcelain glaze; and consequently the enamels applied direct to the biscuit have less fire and brilliance than those on the glaze. On the other hand they have deeper tones and a soft, subdued lustre. Moreover, in the on-biscuit process the surface must be completely covered with colour, whereas in the other type the coloured designs are balanced by areas of plain white glaze; and so, while overglaze enamels lend themselves more readily to pictorial effects, the porcelain enamelled on the biscuit has the appearance of a rich brocade.

Only two specimens of this technique in the Collection (D 130 and 131) can be assigned with certainty to the fifteenth century. Most of them belong to the Chia Ching or later periods. Indeed, Ming porcelains with on-biscuit decoration are comparatively scarce, this type being far commoner in the succeeding dynasty. There is one group in particular which is always difficult to date. It is characterized by a ground of dark green wave pattern strewn with floating plum blossoms and symbols, over which sea horses and other mythical animals move in a flying gallop. It undoubtedly includes some Ming specimens, for there are frequent allusions to "wave and plum blossom" designs in the lists of porcelain supplied by the Imperial factory in the Lung Ch'ing and Wan Li periods;[1] and a bowl in the Collection (D 137, PLATE 28) bears the Chia Ching mark. On the other hand, we know of many specimens which date from the K'ang Hsi period and later. But the whole group (D 137 to 142) has been treated here for the sake of convenience, though some of its members are doubtless of post-Ming date and D 140 and 141 are enamelled on the glaze.

D 130. Plate 27

Vase with slender baluster body and spreading foot, the neck missing. Thick porcelain enamelled on the biscuit with designs in aubergine, yellow, and white, and bordered with black in a ground of turquoise green. On the body are lotus scrolls, a Sanskrit invocation, and Buddhist symbols in white, the flowers coloured aubergine. Below are a band of false gadroons enclosing coloured designs, and a border of vandykes washed with turquoise blue. On the shoulder are false gadroons and scroll-work. The hearts of the gadroons are in underglaze blue washed over with patches of white glaze. The base is unglazed.

FIFTEENTH CENTURY. H. 11.25″

Ex S. E. Kennedy Collection.

For other vases of this form see D 63 to 65. The Sanskrit invocation is *Om mani padme hum* (Oh! The Jewel in the Lotus!) in Thibetan characters.

D 131. Plate 26

Vase with globular body on which are four monster mask handles with rings in relief: terraced shoulder: low spreading foot and straight neck, the upper part missing. Porcelain

[1] See *T'ao shuo* (Bushell, *loc. cit.*).

with designs outlined in black and filled with green, yellow, and turquoise in an aubergine ground, with details in white glaze. On the side are four medallions with *pa kua* diagrams and cloud scrolls: on the neck and foot are scroll bands: borders of false gadroons and symbols on the shoulder. The masks are yellow and bordered with green and black curls. The base is unglazed. FIFTEENTH CENTURY. H. 11.3″

For an explanation of the *pa kua* see D 68.
Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, H 21, PLATE LI).

D 132. Plate 27

Stem-cup with bowl-shaped body, everted lip, tall straight stem and spreading foot. Porcelain with figures of the Eight Immortals in applied relief and coloured green, yellow, and aubergine, with details in biscuit: between them is a key fret deeply incised and coloured green; and in the spaces are clouds and floral sprays in green and red enamels. Mark, under the foot, of the Ch'êng Hua period in blue in a double ring. H. 3·75″

See *The Wares of the Ming Dynasty*, PLATE 34, fig. 4.

D 133. Plate 26

Vase with globular body and high foot slightly spreading; the neck cut down. Porcelain with designs incised in outline and filled with coloured glazes. On the body is a scroll of lotus, peony, and chrysanthemum in green, yellow, and aubergine in a pale green ground. Floral arabesques on the foot in an aubergine ground. EARLY SIXTEENTH CENTURY. H. 4.4″

D 134. Plate 29

Bowl with rounded sides and spreading lip. Porcelain enamelled on the biscuit, the designs outlined in black and coloured with aubergine, two shades of green, and a white flux in a yellow ground. Inside is a medallion with Shou Lao (God of Longevity) crossing the sea on his stork, a peach bough floating on the waves: on the sides is a rock and wave pattern, and above it are symbols and flames in a yellow ground: border of "wave and plum blossom" pattern. Outside are the Eight Immortals crossing the sea, with cloud scrolls between them. Chia Ching mark in blue in a double ring. D. 7·75″

See *The Art of the Chinese Potter*, PLATE 138, fig. 2.

D 135. Plate 28

Bowl with straight sides rounded below. Porcelain with lotus scrolls outlined in black and coloured with aubergine and green enamels and a white flux in a yellow ground: border of false gadroons outside, and of dentate pattern on the foot-rim. Mark in blue of the Chia Ching period in a double ring. D. 7.25″

D 136. Plate 29

Pair of shallow bowls with wide mouth and small foot. Porcelain enamelled on the biscuit, the designs outlined in black and coloured with aubergine, two shades of green, and a white flux in a full yellow ground. Inside are a lion and three balls of brocade with streamers: outside are three lions in peony scrolls. CHIA CHING PERIOD. D. 7.15″

See *The Art of the Chinese Potter*, PLATE 126, fig 2.

D 137. Plate 28

Bowl with rounded sides and everted rim. Porcelain enamelled on the biscuit. Inside are a winged dragon and monsters in yellow, pale green, aubergine, and white in a ground of scrolled waves in dark green on which white plum blossoms are floating. Outside are sea horses and monsters in a similar ground. The designs are outlined in black. White glaze on the base and the mark of the Chia Ching period in blue in a double ring. D. 7.9″

MING PORCELAIN ENAMELLED ON THE BISCUIT

D 138. Plate 27

Syrup ewer, cylindrical, with tiara top and flat lid with lion knob: spout in front and two lion masks at the back, pierced for a ? cord. Porcelain enamelled on the biscuit, with three bands of ornament separated by raised rings: in each band are horses in flying gallop over green spiral waves on which are floating blossoms and symbols. On the tiara front are a stork and clouds in a light aubergine ground. ? SEVENTEENTH CENTURY. H. 9″

D 139. Plate 28

Dish, saucer-shaped, with everted lip. Porcelain enamelled in colours. Inside is a design of sea horses in yellow, aubergine, and white in a ground of scrolled waves in dark green with crests and symbols, flames and plum blossoms in colours. Outside is a similar design with rocks. The base is washed with green. SEVENTEENTH CENTURY. D. 10.75″

D 140. Plate 28

Vase with ovoid body and short neck. Porcelain painted in three-colour enamels with brown outlines. Rock and wave pattern with floating symbols and plum blossoms in a yellow ground. LATE MING. H. 12.2″

Ex J. A. Holms Collection.

D 141. Plate 28

Vase with ovoid body, short straight neck, and wide mouth. Porcelain painted in underglaze blue, and green and red enamels, with a rock and wave pattern, on which are floating plum blossoms and symbols: the designs outlined in black. LATE MING. H. 11.75″

Ex J. A. Holms Collection.

D 142. Plate 28

Vase and cover, with ovoid body, short neck, and wide mouth. Porcelain enamelled on the biscuit with bands of rock and wave pattern, with floating plum blossoms and symbols, outlined in black and coloured green, yellow, and white in an aubergine ground. The base is flat and unglazed. LATE MING. H. 14.5″

Ex J. A. Holms Collection.

D 143. Plate 27

Dish, saucer-shaped; porcelain enamelled on the biscuit. Inside are fishes and water plants in yellow, aubergine, dark green, and white in an aubergine ground: border of blossoms in a dark green ground. Outside are grasses in black in a light aubergine ground. White glaze on the base. "Shop-mark" in blue in a double ring. LATE MING. D. 8.15″

D 144. Plate 29

Pair of tall cups enamelled on the exterior in brown and green, in a full yellow ground, with a design of a salmon leaping from waves. LATE MING. H. 4.6″

There is a gap in the design on one of the cups: on the other this gap has been filled in over the yellow ground.

Ex Trapnell Collection.

Exhibited at the Manchester City Art Gallery, 1913.

D 145. Plate 27

Jar with ovoid body and short straight neck. Porcelain enamelled on the biscuit with designs in yellow, white, and shades of green in a yellow ground: a garden terrace with rockery, plantains, and monster with flames and clouds: border of hatched vandykes. The base is unglazed. SEVENTEENTH CENTURY. H. 6.75″

D 146. Plate 27

Jar of similar form and decorated in similar style with rockery and pheasant, flowering peony, and magnolia and birds: green scroll border. SEVENTEENTH CENTURY. H. 6.75″

D 147. Plate 27

Jar with ovoid, melon-shaped body, and short, straight, crinkled neck. Porcelain enamelled on the biscuit with figures of the Eight Immortals crossing the sea, in a yellow ground: a band of *ju-i* pattern and pendants enclosing floral ornament on the shoulder: key fret on the neck. White glaze inside and on the base. H. 7″

The jar is late Ming porcelain, but the decoration appears to be of later date.

D 148. Plate 28

Double flower-pot in the form of two deep bowls joined together: the sides and rims are scalloped in chrysanthemum petal pattern: the rims project. On the sides are sprays of foliage in applied relief. Porcelain enamelled on the biscuit, the foliage green and yellow with veins pencilled in black, and the bowls aubergine. SEVENTEENTH CENTURY. L. 14.6″

Cf. D 122.
Ex Beurdeley Collection.

MING PORCELAIN WITH THREE-COLOUR (*SAN TS'AI*) GLAZES

FOR massive splendour and broad decorative effect there is little in the whole range of ceramics to rival the Ming porcelain with three-colour glazes. This kind of decoration is specially suited to objects of large size and solid structure, such as covered wine-jars, vases, garden seats, flower-pots, plaques, and fish bowls; and happily the strength of these pieces has enabled them to survive in considerable numbers, so that this class of Ming porcelain is comparatively well represented in our collections.

The idea of decorating the surface of pottery with designs expressed in coloured glazes is far older than the Ming dynasty. The T'ang potters were quite familiar with it, though they applied it as a rule in one way only, namely, on designs with deeply incised outlines. The Ming potters used three distinct processes. In one the designs are outlined in threads of clay,[1] with details modelled in low relief: in another they are carved in relief usually supplemented with open-work, and in the third they are incised as on the T'ang pottery. We distinguish these several types by the names *cloisonné* (the threads of clay resembling the metal strips which form the cloisons on enamelled copper), carved and *graffiato*; and all are designed with one object, to prevent the variously coloured glazes from overflowing their allotted spaces. The usual scheme of decoration is a background of one colour against which the designs are expressed in contrasting tints, the actual number of colours used not being rigidly confined to three in spite of the generic term "three colour ware."

The glazes are alkali-lead silicates, coloured with metallic oxides; and they include turquoise and green derived from copper, yellow from iron peroxide, aubergine purple from manganese, and dark violet-blue from cobalt and manganese. They are melted at a temperature higher than that required to fuse the enamels discussed in the last sections, but lower than that required to fire the body of the porcelain. They are in fact glazes of the *demi-grand feu*, or medium-fired glazes, and they are applied to porcelain which has already been biscuited (fired in the porcelain kiln), and they are melted at a second firing in the more temperate parts of the porcelain kiln. In addition to the coloured glazes a neutral, or colourless, glaze does duty for white, though the white parts of the design are sometimes left in the biscuit state, without any glaze at all.

It will be noticed that on the earlier porcelains the *san ts'ai* glazes are deep in colour and rather opaque and solid, while in the later periods they tend to become smoother, sleeker, and more transparent.

Precise dating of the unmarked three-colour porcelain is hardly possible; but a passage in the *Po wu yao lan* describes as a novelty of the Hsüan Tê period "the beautiful barrel-shaped seats, some with open-work ground, the designs filled in with colours, gorgeous as cloud brocades: others with solid ground filled in with colours in engraved floral designs, so beautiful and brilliant as to dazzle the eye: both sorts have a deep green (*ch'ing*) background: others have a blue (*lan*) ground, filled in with designs in colours, like ornaments in carved blue stone." It is impossible to doubt that this description applies to the type of ware now under discussion, and it is clear that some of it must date from the Hsüan Tê period. On the strength of this, and on account of the shape and

[1] A somewhat similar method of outlining the designs on pigmented pottery was noted in connection with a rare vase probably of pre-T'ang date, in Vol. I (No. 98).

style of the objects themselves, several pieces in the Collection have been assigned to the fifteenth century.

On the other hand, we have marked specimens of the Chêng Tê period (D 177, PLATE 44), but these have already assumed a definite and more sophisticated character. Their designs are finely drawn with incised outlines, and the coloured glazes are becoming clearer and smoother in texture. Others of the Chia Ching and Wan Li periods (D 185 and 189, PLATE 45) are characterized by smooth transparent glazes, the solid, dark violet-blue of the earlier wares being rarely seen.

It should be added that there are three-colour porcelains with no outlined designs, the glazes being applied in broad washes without regard to overlapping. This happens chiefly with the turquoise and aubergine as on D 194 (PLATE 42), while on D 172 (PLATE 40) the different colours are confined to separate parts of the vase. Finally we come to a later ware on which washes of transparent green, yellow, aubergine, and neutral white are applied in a motley array (D 201 and 202, PLATE 45). But this class of decoration, of which the so-called "egg and spinach" glaze represents the extreme, is more characteristic of the Ch'ing wares than of the Ming.

D 155. Plate 30

Wine-jar with wide ovoid body and short straight neck restored in enamelled metal. Porcelain with ornament modelled in relief and outlined in threads of clay and filled with yellow, aubergine, and neutral glazes in a turquoise ground: incised details. On the sides are rockery, fruiting peach trees, and birds: below is a border of false gadroons enclosing arabesque ornament: on the shoulder are *ju-i*-shaped pendants enclosing sprays of lotus, chrysanthemum, peony, and *ling chih* fungus. Green glaze inside and on the base.

FIFTEENTH CENTURY. H. 8.5″

D 156. Plate 31

Wine-jar with wide ovoid body, short neck with projecting lip, and slightly spreading base. Porcelain with ornament modelled in relief and outlined in threads of clay and covered with pinkish aubergine, violet-aubergine, yellow, and neutral glazes in a ground of brilliant turquoise: incised details: parts of the designs in unglazed biscuit. On the sides is a landscape with trees and a pavilion in a mist, a horseman with umbrella-bearer and attendant, and a group of checkers' players (probably illustrating the story of Wang Chih): false gadroons below and above, and on the shoulders *ju-i*-shaped pendants enclosing the Eight Buddhist Emblems on lotus flowers: cloud scrolls on the neck. Green glaze inside and on the base.

FIFTEENTH CENTURY. H. 13.9″

Wang Chih, wandering in the hills in search of firewood, entered a grotto where some old men were seated round a checkers board. As he watched the game one of the players gave him a thing like a date-stone, telling him to put it into his mouth. Presently one of the players said to him: "It is a long time since you came here: you should go home now." Wang Chih, turning to pick up his axe, found that the handle had mouldered into dust; and on his return home he found that centuries had elapsed since he left, and that no vestige of his kinsfolk remained. Thereupon he retired to the hills, where he devoted himself to Taoist rites, and finally attained to immortality. For the Eight Buddhist Emblems see D 189 and p. 59.

D 157. Plate 33

Wine-jar with wide ovoid body and short straight neck with slightly projecting lip. Porcelain with ornament outlined in threads of clay and filled with coloured glazes—turquoise and yellow—in a deep violet-purple ground. On the body are crested waves, lotus plants, and egrets: on the shoulder *ju-i* ornaments and jewelled pendants with symbols: on the neck are cloud scrolls. Green glaze inside. The base, which is almost flat, is unglazed.

ABOUT 1500. H. 13″

D 158. Plate 32

Wine-jar with ovoid body and short straight neck with slightly projecting lip. Porcelain with ornament modelled in relief and outlined in threads of clay and filled with turquoise, yellow, and neutral glazes in a deep violet-purple ground: details incised. On the body are rockery and peony plants and a peacock and hen: false gadroons below: on the shoulder are *ju-i* ornaments, pendent jewels, and symbols: on the neck cloud scrolls. Green glaze inside: the base unglazed. ABOUT 1500. H. 14.2″

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, G 20, PLATE XLVIII).

D 159. Plate 34

Wine-jar with wide ovoid body and short straight neck with slightly projecting lip. Greyish porcelain with ornament moulded in relief and outlined in threads of clay, and washed with yellow, green, aubergine, and neutral glazes in a leaf green ground: details incised. On the sides are rockery, peony plants, and two peacocks and hens: false gadroons below. On the shoulder is a band of *ju-i*-shaped lappets enclosing lotus flowers, with jewelled pendants between, and a narrow band of oblique petals. Cloud scrolls on the neck. Green glaze inside: the base unglazed and nearly flat. ABOUT 1500. H. 11.6″

See *The Wares of the Ming Dynasty*, PLATE 12.

D 160. Plate 35

Vase with high-shouldered baluster body, small neck with projecting lip, and spreading base. Porcelain with ornament moulded in relief and outlined in threads of clay and filled with turquoise and neutral glazes in a deep violet-purple ground: details incised. On the sides are crested waves and lotus plants: on the shoulder a band of false gadroons. Green glaze inside the mouth: the base unglazed. ABOUT 1500. H. 12″

D 161. Plate 36

Vase of double-gourd shape. Porcelain with ornament outlined in threads of clay and modelled in relief and washed with aubergine, yellow, and neutral glazes in a mottled turquoise ground: details incised: parts of the design in unglazed biscuit. On the lower bulb is a mountain scene with trees and mist and the Eight Immortals: a border of false gadroons below and of symbols above. On the upper bulb is similar scenery with Shou Lao (God of Longevity) seated with his deer under a pine and two figures by an incense burner, one an old man with a staff bearing a scroll, and the other a female fairy with a basket of peaches: cloud scrolls below and false gadroons above. Green glaze inside the mouth: base unglazed.

FIFTEENTH CENTURY. H. 18.6″

See *The Art of the Chinese Potter*, PLATE 123.
Exhibited at the Manchester City Art Gallery, 1913.

D 162. Plate 40

Vase with high-shouldered baluster body and small neck with projecting lip: slightly spreading base. Porcelain with ornament modelled in relief and outlined in threads of clay, and washed with turquoise, aubergine, yellow, and neutral glazes in a deep violet-blue ground. On the body are rockery and plants: false gadroons below. On the shoulder are *ju-i*-shaped pendants enclosing lotuses on clouds. Green glaze inside the mouth: the base unglazed.

ABOUT 1500. H. 11.8″

Ex Beurdeley Collection.

D 163. Plate 40

Vase similar to D 162, but with different subject, namely a pine tree, pavilion in the mist, and sage with attendant bearing a lute. H. 11.25″

D 164. Plate 38

Plaque, rectangular, with flanged edge. Porcelain with ornament modelled in relief and outlined in threads of clay and filled with turquoise, yellow, and aubergine glazes in a deep purple ground :—three throned figures with haloes (perhaps the San Kuan) surrounded by attendants holding scrolls, etc. : above the central figure is a lotus canopy, and in the upper corners are cloud scrolls and emblems of State : below is a figure on land carrying a lute and a figure with a sword emerging from waves. The central figures are almost entirely in unglazed biscuit, and the faces and hands of the others are unglazed : details incised.

FIFTEENTH CENTURY. L. 9.15″

The San Kuan are a Taoist Trinity, the Three Ministers of Heaven, Earth, and Water.

D 165. Plate 43

Garden seat, barrel-shaped, with two horned ogre masks as handles. Porcelain with designs modelled in relief and outlined in threads of clay and filled with coloured glazes : details incised. On the sides are rockery, bulrushes, lotuses, and cranes in yellow, aubergine, and neutral glazes in a turquoise ground : above and below are bands of turquoise studs in a violet-purple ground. On the top are a lotus rosette and lotus fronds incised and coloured in a purple ground. FIFTEENTH CENTURY. H. 14.7″

D 166. Plate 43

Garden seat, barrel-shaped, with two ogre mask handles. Porcelain with coloured glazes. On the sides is a broad band carved in open-work with designs of peacocks and peonies coloured with brownish yellow, turquoise, purple, and neutral glazes in a purple ground : above and below are bands of turquoise studs in a purple ground. On the top is a pierced "cash" medallion surrounded by a design of lions and balls of brocade incised and washed with coloured glazes in a purple ground. FIFTEENTH CENTURY. H. 14.8″

The "cash" is a round copper coin with a square hole in the centre.

D 167. Plate 30

Wine-jar with ovoid body, short neck with projecting lip, and spreading foot. Porcelain. The solid inner lining is covered with a pierced outer case in which the designs are carved and coloured with aubergine, yellow, and neutral glazes in a turquoise ground : incised details. On the sides are trees and clouds and Shou Lao (God of Longevity), with deer, stork, and tortoise (his familiars) and the Eight Immortals : false gadroons below. On the shoulder is a band of carved peony flowers and foliage and a narrow band of oblique petals : on the neck are cloud scrolls. Green glaze inside the mouth and on the base. FIFTEENTH CENTURY. H. 13.5″

Ex William Bennett Collection.

See *Chinese Pottery and Porcelain*, PLATE 61, and *The Art of the Chinese Potter*, PLATE 111.

D 168. Plate 37

Wine-jar with wide ovoid body, low neck (cut down), and spreading base : pierced outer casing. Porcelain with designs in relief and open-work, and washed with turquoise green, yellow, aubergine, and neutral glazes in a ground of deep purple. On the sides are a pine tree, a pavilion in a mist, Shou Lao seated on a rocky platform with deer and attendant, and the Eight Immortals, in a reticulated ground : false gadroons below. On the shoulder is a band of peony flowers and foliage. On the neck are cloud scrolls and a band of oblique leaves outlined in threads of clay. Green glaze inside : the base unglazed. With it is a dome-shaped cover with floral spray, in relief, similarly coloured. FIFTEENTH CENTURY. H. 12″

D 169. Plate 35

Vase with high-shouldered baluster body, small neck (restored), and spreading base. Porcelain with open-work designs and reliefs washed with yellow, aubergine, and violet, in a turquoise ground: parts of the designs in unglazed biscuit, and details incised. On the sides are a pine tree, a building in a mist, a sage and attendant in a reticulated ground: false gadroons below. On the shoulder is a band of carved peony flowers and foliage. Green glaze on the base.

FIFTEENTH CENTURY. H. 13″

D 170. Plate 38

Incense burner in the form of the Taoist Immortal, Li T'ieh-kuai, holding his gourd in his raised left hand. The flat base on which the figure stands forms the cover of an incense box which is moulded in front to represent waves. Porcellanous ware with deep purple and violet glazes: the flesh parts of the figure are in unglazed biscuit. Yellow glaze inside the box and on the base. The figure is hollow and the incense smoke would escape through the mouth of the gourd.

ABOUT 1500. H. 16.3″

See *The Wares of the Ming Dynasty*, PLATE 56.

D 171. Plate 39

Figure of the canonized warrior Kuan Yü seated on a throne. Porcelain with coloured glazes: the robes violet-purple turned up with turquoise and decorated in front with a five-clawed dragon and clouds in raised biscuit and turquoise. The flesh parts and some accessories are in biscuit. Oblong octagonal stand coloured violet-purple and turquoise. A hole at the back for offerings.

ABOUT 1500. H. 17.5″

For Kuan Yü see D 349. Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, I 16, PLATE XLIX).

D 172. Plate 40

Arrow-vase of bronze form with globular body, tall cylindrical neck with two tubes attached at the top, and spreading foot. Porcelain with deep aubergine purple glaze on the sides, yellow inside the mouth, and green on the borders.

SIXTEENTH CENTURY. H. 11.25″

Exhibited at the Manchester City Art Gallery, 1913.

D 173. Plate 43

Incense burner in form of a grotto with figure of the Taoist Immortal, Lü Tung-pin, on one side; the figure missing from the other. The grotto is socketed into a rectangular plinth which forms the incense box, and which is ornamented with four ogre masks in relief on the sides. Porcelain with turquoise and deep violet-purple glazes and details in biscuit. Green glaze on the base of the stand and inside the socket.

SIXTEENTH CENTURY. H. 15.75″

D 174. Plate 42

Ornament in the form of a house-boat with vase, flowers, and figures, under a canopy. Porcelain with coloured glazes—yellow, green, turquoise, and white—in a violet-blue ground. On the sides are incised waves and lotuses.

CHÊNG TÊ PERIOD. L. 7″

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, C 13, PLATE XLV).

D 175. Plate 42

Vase in the form of a boot. Buff porcellanous ware with incised bands coloured turquoise in a ground of dark aubergine purple. The sole unglazed and studded with flat nails.

SIXTEENTH CENTURY. H. 3.1″

D 176. Plate 45

Flower-pot with globular body and wide flaring mouth: the base cut down into three feet. Porcelain decorated on the exterior with designs of five-clawed dragons, pearls, and flames,

and a border of false gadroons, incised and washed with green glaze in a yellow ground. White glaze inside and on the base. Mark in blue, in four characters, of the Chêng Tê period in a double ring. H. 4.25″

Exhibited at the Manchester City Art Gallery, 1913.

D 177. Plate 44

Flower-pot, octagonal, with flat slanting sides and low foot cut in *ju-i* pattern. Porcelain with incised ornament and coloured glazes. On the sides are arabesque scrolls in yellow, green, and aubergine in a ground of vivid turquoise blue. Below the lip is a band of zigzag ornament formed of petals and coloured yellow and aubergine: on the foot is an incised *ju-i* pattern with green and yellow glazes. The base is yellow and the interior greyish white. In the border is a yellow cartouche incised with the Chêng Tê mark in four characters. H. 5.7″

See *The Wares of the Ming Dynasty*, Plate 22.

D 178. Plate 44

Wine-jar with ovoid body, short neck and projecting lip, and slightly spreading base. Porcelain with designs incised and filled with aubergine, yellow, and a neutral glaze in a turquoise ground. On the body is a broad belt of lotus scrolls with a band of false gadroons below it: on the shoulder are *ju-i*-shaped pendants containing lotus flowers, with cloud scrolls between: on the neck are cloud scrolls. Green glaze inside. The base unglazed.

Chêng Tê period. H. 10.6″

Much of the yellow has burnt brown where the flux is thin.

See *The Art of the Chinese Potter*, Plate 120.

D 179. Plate 35

Vase with high-shouldered ovoid body and small neck slightly tapered. Porcelain with incised designs filled with yellow, green, aubergine, and white glazes in a violet-blue ground. On the sides is a broad band with crested waves and lotus plants: a band of false gadroons below. On the shoulder are cloud scrolls and *ju-i*-shaped pendants enclosing lotuses: floral ornaments on the neck. White glaze inside and on the base. Chêng Tê period. H. 12″

Ex Beurdeley Collection.

D 180. Plate 40

Stand for a (?) cruet, drum-shaped, with three round and one oblong holes on the top and a small hole in the centre of a raised disc. Porcelain with coloured glazes. On the sides is a sunk belt of lotus scrolls incised and washed with violet, aubergine, and neutral glazes in a turquoise ground: bordered by bands of violet-purple with a ring of studs on each. The top is violet-purple and turquoise and the base is yellow. Incised mark in a double ring, *ta ming nien chih* (made in the great Ming dynasty). Chêng Tê period. D. 5.15″

Exhibited at the Manchester City Art Gallery, 1913.

D 181. Plate 40

Box and cover of *ju-i* shape. Porcelain with incised ornament washed with violet-blue, yellow, and neutral glazes in a turquoise ground. Yellow inside and green on the base.

Chêng Tê period. L. 4.7″

Exhibited at the Manchester City Art Gallery, 1913.

D 182. Plate 40

Bowl with false bottom and open-work sides: a plug hole in the base. Porcelain with incised designs coloured with aubergine and neutral glazes in a turquoise ground. On the sides is a broad belt of *ju-i*-shaped pendants enclosing pierced crosses and incised scale pattern, with open-work in trellis pattern in the surrounding spaces: below is a band of incised *ju-i* ornaments, and above a band of scrolls. Turquoise glaze inside and yellow on the base.

Chêng Tê period. D. 7.1″

Exhibited at the Manchester City Art Gallery, 1913.

D 183. Plate 47

Bulb-bowl with rounded sides, short straight neck, and projecting lip: three small feet. Porcelain with coloured glazes. On the outside are incised lotus designs and cloud scrolls in blue, aubergine, and unglazed biscuit in a turquoise ground. On the mouth-rim is a band of violet-purple, and in the interior is a smear of yellow. The base is unglazed.

EARLY SIXTEENTH CENTURY. D. 6.25″

D 184. Plate 40

A pair of miniature barrel-shaped seats with lion mask handles and a row of studs below the top and above the base. Porcelain with vivid turquoise-blue glaze which has scaled off in patches.

SIXTEENTH CENTURY. H. 4.4″

D 185. Plate 45

Bowl with rounded sides and everted lip. Porcelain with incised designs filled with pale green glaze in a yellow ground. Inside is a dragon medallion. Outside are plants and fungus designs and pine, bamboo, and plum trees, with stems taking the form of the characters *lu* (Rank), *fu* (Happiness), and *shou* (Longevity), respectively: see p. 59. White glaze on the base and the mark of the Chia Ching period in blue. D. 6.8″

Exhibited at the Manchester City Art Gallery, 1913.

D 186. Plate 42

Flower-pot, oblong, hexagonal, with flat, slanting sides and projecting lip: six cloud-scroll feet. Porcelain with lotus designs modelled in relief and outlined in threads of clay and filled with yellow, aubergine, violet, and neutral glazes in a turquoise ground.

SIXTEENTH CENTURY. H. 4.6″

D 187. Plate 43

Model of a fishing bird supported by a rock pedestal. Porcellanous ware with aubergine purple, turquoise, and neutral glazes: the details of feathers, etc., incised.

SIXTEENTH CENTURY. H. 8.5″

D 188. Plate 41

Figure of Kuan Yin, standing and holding a book inscribed *shan pu* (Register of the Good). Porcelain with coloured glazes—green, yellow, turquoise, pinkish aubergine, and aubergine-brown, black, and neutral white. She has a jewelled head-dress and rich robes with jewelled pendants.

SIXTEENTH CENTURY. H. 46″

Exhibited at the Manchester City Art Gallery, 1913.

D 189. Plate 45

Jar with ovoid body and short straight neck. Porcelain with designs engraved in outline and filled in with coloured glazes on the exterior. Four mirror-shaped panels with five-clawed dragons and clouds: the Eight Buddhist Emblems between. Below is a border of floral sprays, and above a band of false gadroons. These designs are coloured yellow in a ground of dark mottled green. White glaze inside and on the base. Mark of the Wan Li period in blue in a double ring. H. 6.95″

Exhibited at the Manchester City Art Gallery, 1913.

The Eight Buddhist Emblems (*pa chi hsiang*) are the wheel or hanging bell, the shell trumpet, the State umbrella, the canopy, the lotus flower, the vase, the pair of fish, and the angular knot: see p. 59.

D 190. Plate 43

Vase with ovoid body, short straight neck, and domed cover with lion knob. Porcelain with peony sprays in relief, glazed yellow, aubergine, and white, in a green ground: the cover is green and yellow, and the lion yellow. The base is unglazed.

LATE MING. H. 4.6″

D 191. Plate 47

Incense vase in the form of an oblong cauldron (*ting*) with bowl-shaped body, straight neck, two upright handles with monster masks below, and three legs with leaf appliques: the cover surmounted by a kylin. Porcelain with incised designs and coloured glazes. On each side a *ju-i*-shaped panel enclosing foliage in aubergine and yellow in a pale green ground: yellow borders. The cover is green and yellow and the kylin aubergine. LATE MING. L. 5″

D 192. Plate 47

Incense bowl with curved sides, short straight neck slightly spreading, and low straight-edged base. Porcelain with reliefs and coloured glazes—green, brownish yellow, aubergine, and white—with details in biscuit. On the sides are two lion masks and figures of the Eight Immortals in applied relief and coloured; the ground is roughed to suggest rocks, and mottled. Green borders with incised scrolls. The interior is unglazed, and the base is washed with aubergine. LATE MING. D. 4.75″

See *Chinese Pottery and Porcelain*, PLATE 82.

D 193. Plate 46

Bottle with pear-shaped body and long neck with slightly spreading lip. Porcelain with designs carved in low relief and washed with green, aubergine, and neutral glazes in a ground of mottled yellow. On the body are rockery with flowering prunus, peony, and magnolia, a swallow, and the sun disc. On the neck is a band of stiff plantain leaves with raised outlines. Green glaze under the base, and a wash of green inside the mouth. LATE MING. H. 14.75″

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, G 18, PLATE LI), and the Manchester City Art Gallery, 1913.

See Gorer and Blacker, *Chinese Porcelain and Hard Stones*, PLATE 60.

D 194. Plate 42

Incense vase of bronze form, with deep bowl swelling below and straight above with slightly spreading mouth: two elephant handles: low spreading base. Porcelain with dark aubergine-violet glaze and patches of turquoise and green. Incised scrolls on the handles.

SEVENTEENTH CENTURY. H. 3.9″

D 195. Plate 43

Brush-rest in the form of a range of hills with five peaks. Porcelain with coloured glazes. On the sides are plants and symbols, a kylin and deer on waves in low relief coloured green, yellow, aubergine, and white in a dark aubergine ground. The base is unglazed.

SEVENTEENTH CENTURY. L. 5.8″

D 196. Plate 47

Shallow bowl with wide mouth, slightly rounded sides, and everted lip. Porcelain with incised designs filled with green, yellow, aubergine, and white glazes in a full yellow ground. A fungus inside, and magnolia sprays outside. White glaze on the base and a "shop-mark" in blue in a double ring. SEVENTEENTH CENTURY. D. 8.2″

D 197. Plate 47

Bowl with rounded sides and wide mouth with everted lip. Porcelain with engraved designs and coloured glazes: inside is a fungus in aubergine and green, and outside are three floral sprays in green, yellow, and aubergine, the ground washed with a thin lustrous greenish white. White glaze under the base and a "shop-mark" in blue. SEVENTEENTH CENTURY. D. 7.5″

D 198. Plate 47

Bowl with slightly rounded sides and spreading mouth. Porcelain with incised designs coloured green, yellow, aubergine, and white in a pale emerald-green glaze. Inside is a fungus, and outside are three flowering peach sprays. SEVENTEENTH CENTURY. D. 7.9″

Exhibited at the Manchester City Art Gallery, 1913.

D 199

Bowl with slightly rounded sides and spreading mouth. Porcelain with engraved designs coloured with pale green, aubergine, and white glazes in a green ground. Inside is a fungus, and on the outside are three magnolia sprays. White glaze on the base and a "shop-mark" in a double ring in blue. SEVENTEENTH CENTURY. D. 7.1″

D 200

Bowl with similar form and ornament but coloured green, yellow, and white in an aubergine ground. Same mark. D. 7″

D 201. Plate 45

Vase of oblate oval form with short contracted neck, spreading lip, and spreading base: two demon mask handles in applied relief. Porcelain with "egg and spinach" glaze—white mottled and streaked with green, yellow, and aubergine. The base is flat and unglazed.

SEVENTEENTH CENTURY. H. 14.3″

D 202. Plate 45

Dish, saucer-shaped. Porcelain with "egg and spinach" glaze—white mottled with green, yellow, and aubergine. Under the base is a "shop-mark" in a double ring in blue.

SEVENTEENTH CENTURY. D. 8.1″

Shop-mark is the current name for the small square marks with undecipherable characters, which are common on porcelain of the kinds described in D 196 to 202.

MING MONOCHROME PORCELAIN

MOST of the colours used in the decoration of the painted and three-colour Ming wares appear separately as monochromes, some of them in high-fired glazes of the *grand feu*, others in medium-fired glazes of the *demi-grand feu*, and one or two in low-fired enamels.

The high-fired glazes include white, celadon green, red, coffee brown, and blue in various shades. They are all felspathic and need the full heat of the porcelain kiln to melt them. White is the colour used during periods of mourning in China, and also for certain ritual purposes: apart from which specialized uses, fine white porcelain seems to have been appreciated at all times for its purity and beauty. Chinese writers are full of praise of the white egg-shell porcelain bowls of the Yung Lo period, and of the white altar cups of the Hsüan Tê. D 210, the companion of the famous Yung Lo bowl in the Franks Collection, in the British Museum, is a good specimen of the former. It is remarkable for skilful potting, the sides being pared down so thin as to seem to consist of glaze alone;[1] and like other monochromes it is not without its own peculiar ornament, in this case a beautiful dragon design delicately traced in white slip under the glaze, and a mark in archaic script etched with a needle point. These etched designs and slip traceries have the picturesque name of *an hua* (secret decoration).

Most of the Sung monochromes were copied by the Ming potters, including cream-white wares of the Ting class[2] and buff and grey crackled wares of the Ko.[3]

Celadon-green glazes were made at all periods; and D 215 has the Hsüan Tê mark, while D 235 (PLATE 9) with its exquisite bluish-green glaze has a mark of the Wan Li period. The reign of Hsüan Tê was noted for its brilliant underglaze red, derived from copper, the *chi hung*[4] which is ancestor of the K'ang Hsi *sang de bœuf*; and there is also a *chi ch'ing* of the same period, a deep cobalt blue, of which D 214 is a good example. The typical blue monochrome of the Chia Ching period is lighter in tone and has a slightly powdery texture. D 221 (PLATE 50) is remarkable for a blue of faint lavender tinge and also for a brown-black glaze on the reverse which recalls the Sung Chien ware.[5] A more pronounced lavender and a pale sky blue are also among the Ming monochromes.

All the medium-fired glazes of the three-colour scheme of decoration (*san ts'ai*) were used at various times as monochromes, with or without engraved or carved designs beneath them, the Hung Chih and Chêng Tê periods being especially noted for yellow glazes. Perhaps the most beautiful of these monochromes is the turquoise, of which PLATE 52 illustrates a fine specimen.

Of the overglaze enamels, the tomato red derived from iron (*fan hung*) was sometimes used as a monochrome (PLATE 14), and so was the clear emerald green (*ts'ui lü*), both being as a rule relieved by gilding. The same green enamel washed over a grey crackled glaze makes the "apple green" crackle of the modern collector. This beautiful glaze occasionally appears on Ming porcelain, but as a rule the "apple green" belongs to the Ch'ing dynasty.

There is included in the monochromes a small group of porcelains decorated with designs in white slip on grounds of slatey-blue or coffee-brown glaze. The slip designs are traced in liquid clay, as in the *an hua* of the Yung Lo bowl, but in this case there is no secrecy about them, and they stand out in palpable relief like the modern European *pâte sur pâte*.

[1] The Chinese call this thin porcelain *t'o t'ai* (bodiless).
[2] See Vol. III.
[3] See Vol. II.
[4] See p. 10.
[5] See Vol. II.

D 210. Plate 48

Bowl with wide mouth nicked on the edge to suggest foliations, slightly curved sides, and narrow base. Egg-shell porcelain with design of two Imperial dragons pursuing pearls, faintly drawn in white slip on the sides beneath the glaze and showing like a watermark in paper when held to the light. The mark of the Yung Lo period in four archaic characters is incised with a needle-point in the bottom. D. 8.6″

This is the companion to the Yung Lo bowl in the Franks Collection, British Museum: see *Chinese Pottery and Porcelain*, PLATE 59, and the British Museum *Guide to the Pottery aad Porcelain of the Far East*, figs. 52 and 53.

D 211. Plate 48

Bowl with wide mouth and nicked rim slightly everted: narrow, shallow base. Egg-shell porcelain with design of two dragons pursuing a pearl faintly drawn in white slip on the sides under the glaze. Narrow foot-rim unglazed at the edge and disclosing a fine biscuit. The mark of the Yung Lo period faintly incised in the bottom. D. 8″

D 212. Plate 48

Bowl with wide mouth, slightly everted lip with foliate edge, straight sides, and small base. Egg-shell porcelain with designs faintly traced in white slip under the glaze. The upper part of the interior is partitioned by six ribs, and in the partitions are dragon designs: below this is a band of lotus arabesques; and on the bottom is a cartouche with the Yung Lo mark in archaic characters framed by a dragon design. The glaze is oily and greenish. D. 8.6″

D 213. Plate 48

Bulb-bowl, circular, with slightly rounded sides and a flat band above and below set with a row of studs: three semi-circular feet engraved with cloud scrolls. Porcelain with bluish-white glaze; the base and most of the interior unglazed. FIFTEENTH CENTURY. D. 8.5″

Imitating the Chün ware bulb-bowls in shape. See Vol. III.

D 214. Plate 49

Dish, saucer-shaped. Porcelain with dragon designs faintly traced in white slip on the sides of the interior, and a deep but brilliant blue glaze. White glaze on the base and the mark of the Hsüan Tê period in six characters in a double ring in blue. D. 7.75″

This dish was sent from China as a specimen of *chi ch'ing* (sky clearing blue), which was one of the noted Hsüan Tê monochromes. The *chi ch'ing* is named among the Hsüan Tê wares imitated at the Imperial factory in the Yung Chêng period.

D 215. Plate 53

Bulb-bowl with low rounded sides and contracted mouth: three small feet. Porcelain, with celadon glaze outside. White glaze inside and in a medallion on the base in which is the Hsüan Tê mark in four characters in blue within a double ring. D. 8.5″

D 216. Plate 49

Bowl of alms-bowl shape with globular body and contracted mouth, the Eight Trigrams (*pa kua*) moulded in relief on the sides. Porcelain with cream-white glaze crackled in parts and clouded with buff. On the base is a sunk medallion with an oblong pad stamped in relief with the Hsüan Tê mark. H 4.6″

For the *pa kua*, see D 68 and p. 59

D 217. Plate 49

Dish, saucer-shaped. Porcelain with full yellow glaze which has become crazed and crystalline in appearance on the interior. White glaze on the base, which is slightly convex, and the mark of the Ch'êng Hua period in pale blue, with three drilled holes arranged in a triangle. D. 8.4″

D 218. Plate 49

Wine-cup, bowl-shaped, with everted lip. Eggshell porcelain with design of phœnixes and peonies faintly traced in white slip under the glaze, and a blossom on the bottom. Mark of the Ch'êng Hua period in a double ring in blue. H. 2.55″

D 219. Plate 51

Wine-jar with wide ovoid body and short neck with projecting lip. Porcelain with designs moulded in relief and outlined in threads of clay under a white glaze. On the sides are trees and a pavilion in a mist and figures on horseback with umbrella bearers and attendants: false gadroons below. On the shoulder are *ju-i*-shaped lappets enclosing lotus flowers, with pendent jewels between, and a band of *ju-i* pattern above: cloud scrolls on the neck. The base is unglazed. About 1500. H. 12.5″

Cf. D 155-159, vases of similar type with coloured glazes.
See *The Art of the Chinese Potter*, Plate 114.

D 220. Plate 53

Jar, cylindrical, with short straight neck. Porcelain with vivid turquoise-blue glaze which has peeled off in places. The base is unglazed and browned. Fifteenth century. H. 9.5″

D 221. Plate 50

Saucer dish: porcelain with blue glaze inside passing into lavender, and black outside passing into brown and clouded with minute silvery specks: the base is unglazed and the mouth-rim mounted with a metal band. Ornamented inside with two five-clawed dragons and fungus clouds modelled in low relief, and in the centre with three incised fungus clouds.

?Sixteenth century. D. 6.3″

D 222. Plate 53

Ewer with ovoid body and tall slender neck with cup-shaped mouth: scroll handle grooved and ending in a *ju-i*-shaped pad, with a ring on top for attaching the cover: long fluted spout with scroll-shaped stay. Porcelain with engraved designs under a finely crackled turquoise glaze. On the body are lotus plants, and on the neck a ? Sanskrit character, a pearl in flames, and cloud scrolls. Base unglazed and burnt reddish brown. Early Sixteenth century. H. 8.6″

D 223. Plate 53

Wine-pot in the form of a peach with the figure of a boy lying on top holding the spout in one hand and a cup in the other: stalk handle and spout, and sprays of foliaged flowers in applied relief. Porcelain with turquoise glaze. The base is unglazed and slightly browned and with a hole for filling beneath. Sixteenth century. H. 7″

D 224. Plate 52

Vase with wide ovoid body, short contracted neck, and spreading lip. Porcelain with engraved designs under a beautiful turquoise glaze. On the body are lotus scrolls and a border of false gadroons: on the shoulder a band of *ju-i*-shaped lappets with lotus flowers inside and cloud scrolls between: cloud scrolls on the neck. Green glaze inside. The base is slightly concave, unglazed, and browned. Early sixteenth century. H. 10.7″

Ex Beurdeley Collection.
Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, I 5, Plate LVI).

D 225. Plate 54

Bulb-bowl with rounded sides and low straight lip. Porcelain with incised designs under a brownish-yellow glaze: on the outside two five-clawed dragons in clouds disputing a pearl, and a double ring inside. SIXTEENTH CENTURY. D. 9″

Exhibited at the Manchester City Art Gallery, 1913.

D 226. Plate 54

Vase, quadrangular, with flattened ovoid body, short straight neck with projecting lip, and low spreading foot with projecting edge. Two handles in the form of *ju-i* sceptres from which hang knotted pendants with swastika symbols in applied relief. Porcelain with full yellow glaze. SIXTEENTH CENTURY. H. 8.4″

D 227. Plate 49

Deep bowl with slightly rounded sides and low spreading base. Porcelain with engraved designs—two four-clawed dragons in clouds—under a full yellow glaze.

SIXTEENTH CENTURY. D. 7.5″

D 228. Plate 53

Bowl with rounded sides. Porcelain with incised lotus scroll on the exterior under a deep green glaze. The glaze inside is more opaque and of cucumber tint.

SIXTEENTH CENTURY. D. 5.25″

D 229. Plate 51

Bottle with asymmetrical pear-shaped body and tall tapering neck. Porcelain with warm white glaze irregularly crackled. Ornament in applied relief—a dragon pursuing a pearl and a passage of crested wave pattern. SIXTEENTH CENTURY. H. 6.5″

D 230. Plate 51

Vase with cylindrical body, contracted neck and stem, and spreading lip and foot. Porcelain with engraved ornament under a cream-white glaze. On the body are four medallions of coiled archaic dragons, with *ju-i* symbols between: *ju-i* pattern on stem and shoulder and magnolia sprays on the neck. SIXTEENTH CENTURY. H. 7.85″

Imitation of Ting ware.

D 231. Plate 53

Ewer with straight-sided body tapering upwards, square spout, scroll handle with rolls of clay above and below, and a tiara-shaped shield above the handle on which is a loop for attaching the cover. On the sides are lightly raised bands and studs. Porcelain with thick grey glaze faintly crackled. Flat base burnt brown. MING. H. 9.5″

Ko type.

D 232. Plate 49

Jar with globular body, small neck, and spreading mouth. Porcelain with crackled grey glaze stained with black. The base is unglazed and washed with brown. MING. H. 3.1″

Ko type.
Ex Beurdeley Collection.

D 233. Plate 49

Jar with globular body and short straight neck. Porcelain with grey crackled glaze clouded with brown. MING. H. 2.5″

Ko type.
Ex Beurdeley Collection.

D 234. Plate 53

Flower-pot, cylindrical, with contracted mouth and low straight base. Greyish porcelain burnt red on the base, which is rough and unglazed. Pale greenish-grey glaze of celadon type full of bubbles. ? SIXTEENTH CENTURY. H. 7.6″

Exhibited at the Manchester City Art Gallery, 1913.

D 235. Plate 9

Dish with rounded sides and everted lip. Porcelain with thick celadon glaze of pale bluish-grey tone. White glaze under the base and inscription in blue in a double ring, *wan li hsin mao ju ch'êng chia ts'ang* = a treasure for the house of Ju-ch'êng in the *hsin mao* (year) of Wan Li (= 1591): see p. 58. D. 5.4″

D 236. Plate 51

Ewer in the form of Shou Lao (God of Longevity), whose figure is moulded on both sides; his crane forms the handle and his deer the spout. Stopper cover with leaf-shaped top. Porcelain with cream-white glaze. The base is unglazed and slightly browned.

? LATE MING. H. 10.3″

D 237. Plate 55

Pair of vases, square, with elongated ovoid bodies, straight necks with projecting rims, and terraced feet carved on the sides like stands: two lion-mask handles in applied relief. Porcelain with engraved designs under a deep violet-blue glaze. On the sides are flowering magnolias and other plants, and on the necks formal blossoms. Flat, unglazed bases.

LATE MING. H. 9.3″

Exhibited at the Manchester City Art Gallery, 1913.

D 238. Plate 55

Incense vase with bowl-shaped body and three feet. On the sides are moulded the characters *shou*, *fu*, *lu* (longevity, happiness, and rank), and there are three lions and sprays of pine, bamboo, and prunus in applied relief. On the rim are two handles in the form of prunus branches. Porcelain with dark aubergine-violet glaze: a patch of white glaze on the bottom inside. LATE MING. H. (WITH HANDLES) 4.75″

D 239. Plate 55

Incense vase with bowl-shaped body and three legs, roughly shaped and cut with weals and knots suggesting the trunk of a pine tree. Two upright handles formed of pine twigs, which spread in applied relief along the sides. Porcelain with dark aubergine-violet glaze.

SEVENTEENTH CENTURY. H. (WITH HANDLES) 5.25″

D 240. Plate 55

Flower-pot with wide ovoid body, straight neck and projecting lip, and low base to which is added a small spreading foot. Buff-white porcellanous ware with thin, faintly crackled, creamy glaze coloured on the exterior with aubergine. SEVENTEENTH CENTURY. H. 5.5″

D 241. Plate 55

Syrup ewer, cylindrical, with tiara top, plain spout, and two lion-mask handles pierced for rings. Porcelain with brilliant leaf-green glaze. The sides are plain except for four belts of wheel-rings, and the tiara top is edged with similar bands. Wooden cover.

SEVENTEENTH CENTURY. H. 15.75″

D 242. Plate 55

Vessel with the cylindrical body of a syrup ewer, the top covered in and pierced with one hole: down the side is a straight rib with three holes for cords. On the top is a seated lion, and in front of it is a tiara-shaped shield. The line of the side is broken by four triple bands of raised rings. Porcelain with closely crackled grey glaze clouded with buff.

SEVENTEENTH CENTURY. H. 15″

D 243. Plate 53

Bowl with slightly rounded sides and spreading mouth. Porcelain with green glaze. White glaze on the base and a "shop-mark" in a double ring in blue. SEVENTEENTH CENTURY. D. 5.9″

Exhibited at the Manchester City Art Gallery, 1913.

D 244. Plate 53

Incense vase with sides rounded below and straight at the mouth: two lion-mask handles in applied relief: straight base. Spiral finish inside. Porcelain with brilliant turquoise glaze.

SEVENTEENTH CENTURY. D. 7.2″

Exhibited at the Manchester City Art Gallery, 1913.

D 245. Plate 55

Tazza with saucer-shaped bowl, with low flat base, and baluster stem with spreading foot. Porcelain with engraved ornament under a turquoise glaze. In the centre is a medallion of peony scrolls: peony scrolls on the outside of the bowl: formal leaves and *ju-i* pattern on the foot. The base is unglazed. SEVENTEENTH CENTURY. H. 4.6″

Exhibited at the Manchester City Art Gallery, 1913.

D 246. Plate 49

Cup with rounded sides and everted lip. White porcelain with ornament outside deeply cut and exposing the biscuit: a band of swastika fret between bands of meander and petal patterns. On the base is a square cartouche inscribed in blue, *lu wei ch'ing kao* (high rank and emolument without corruption): see p. 59. LATE MING. D. 3.6″

See *The Wares of the Ming Dynasty*, PLATE 34, fig. 1.

D 247. Plate 48

Cup in the form of a bell, with handle in the shape of a jewel mounted on four legs. "Steatitic" porcelain with faintly engraved chrysanthemum scrolls and fret borders under a creamy crackled glaze. Three spur-marks inside. ? LATE MING. H. 3.75″

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, F 12, PLATE XXXVIII).

D 248. Plate 51

Dish in the form of a lotus leaf with bud and stalk in relief, and three shells forming feet. Incised details. Buff-white porcelain with creamy glaze closely crackled.

? SEVENTEENTH CENTURY. D. 11.3″

Kiangnan Ting type: see Vol. III.

D 249. Plate 51

Figure of the Taoist Immortal, Li T'ieh-kuai, standing with crutch in left hand and gourd in the right, which is detachable. On his back is a disc. Porcelain with crackled oatmeal-coloured glaze. The raw edge of the base is dressed with brown. The figure is hollow and might have been used for burning incense, the smoke of which would escape through the open mouth.

SEVENTEENTH CENTURY. H. 12″

D 250

Figure of Tung-fang So standing with a knotted staff in one hand and a peach in the other. Porcelain with faintly crackled cream-white glaze, finely modelled. ? LATE MING. H. 10.15″

The ware is of Ting type.

Tung-fang So is the "boy" who stole the peaches from the Tree of Life in the garden of Hsi Wang Mu, and so obtained a fabulous longevity. He became minister to the Han Emperor, Wu Ti.

See *The Art of the Chinese Potter*, PLATE 104, fig. 1.

D 251. Plate 49

Incense vase with squat globular body, straight neck with spreading mouth, and low base. Porcelain with dark aubergine-purple glaze and biscuit designs in applied relief, namely, two four-clawed dragons disputing a pearl, clouds, and waves. LATE MING. D. 5.6″

MONOCHROMES WITH SLIP DECORATION

D 255. Plate 56

Bulb-bowl with depressed globular body and three short feet. Porcelain with blue glaze outside, decorated in white slip with three vases of flowers and insects between them: incised details. White glaze inside and on the base, and the mark of the Wan Li period in six characters in blue. D. 8.3″

Exhibited at the Manchester City Art Gallery, 1913.

D 256. Plate 56

Pair of bulb-bowls with rounded sides and contracted mouth, and three small feet. Porcelain with deep blue glaze on the exterior, and sketchy dragon designs in white slip. White glaze inside. SIXTEENTH CENTURY. D. 6.5″ and 6.7″

D 257. Plate 56

Vase with ovoid body and short neck. Porcelain with deep blue glaze and vine branches, a butterfly, and a pearl symbol in white slip with incised details. White glaze inside: the base unglazed. SIXTEENTH CENTURY. H. 5.75″

D 258. Plate 56

Ewer with ovoid body, cylindrical neck, scroll handle and spout with scroll attachment: domed cover with knob. Porcelain with blue glaze and ornament in buff-white slip. On each side a kylin in clouds and flames, with pearl symbols below: chrysanthemum sprays on the neck. SIXTEENTH CENTURY. H. 8.75″

The kylin (*ch'i-lin*) is a mythical animal of good omen, with the body of a deer, slender legs and divided hoofs, the head of a dragon, a curled and bushy tail, and flame-like attributes on the shoulders.

See *Chinese Pottery and Porcelain*, PLATE 75, fig. 3.

D 259. Plate 56

Jar with flattened ovoid body and short straight neck. Porcelain with lustrous coffee-brown glaze on the exterior and designs in white slip, namely, two phœnixes in clouds and flames and a *ju-i* border. White glaze inside. WAN LI PERIOD. H. 4.5″

D 260. Plate 56

Bottle with pear-shaped body and tall neck with bulb below the lip. Porcelain with coffee-brown glaze and designs of lotuses and cranes in white slip. LATE MING. H. 10.75″

FUKIEN PORCELAIN

THE white porcelain made at Tê-hua (Tehwa), once in the Ch'üan-chou prefecture but now in the Yung-ch'un district of the province of Fukien, forms a group apart. Only a small proportion of it belongs to the Ming period, but it would be highly inconvenient to separate the earlier and later specimens in different volumes, especially as there must always be a considerable number of pieces of which the exact date cannot be ascertained. This uncertainty is due to the fact that Tê-hua porcelain has varied little in material and style from Ming times to the present day.

It is a singularly beautiful ware with a highly vitrified and translucent body and a glaze of soft melting appearance, which blends so closely with the underlying paste that it is hard to tell where glaze ends and body begins. In colour it is cream-white or milk-white, though occasionally the cream glaze is warmed with a tinge of red. The soft milk-white limpidity of one kind has suggested comparison with *blanc mange*, while another with warmer, creamier tone is more like ivory. Occasionally the glaze has become crazed or crackled and consequently clouded by infiltration. This crazing is probably due in most cases to underfiring, but the treatment and apparent control of the crackle on D 288 (PLATE 59) suggest that in this instance it was intentional.

Little is known of the early history of the Tê-hua industry beyond that it started in the Ming period. A note in the K'ang Hsi Encyclopaedia states that the porcelain was at first expensive and difficult to make, but that by the time of writing (about 1700) it was widely distributed and no longer dear. The tone of this passage seems to suggest that the industry was only a development of the latter part of the Ming dynasty. It is true that early Ming marks such as that of Ch'êng Hua are occasionally seen on Fukien porcelain, but the specimens so marked have not been so far of a convincing kind and they can hardly be regarded as serious evidence. There is a little cup in the Dresden Collection with a sixteenth-century European mount,[1] which shows that the ware was already an article of export at that date; and D 101 (PLATE 15), to judge from the style of its enamel decoration, must be sixteenth century; but beyond that we have at present no certain knowledge. We do know, however, that the ware was freely traded in Europe from the K'ang Hsi period onwards, and that it was closely copied in the early European factories, especially in France where it was familiarly known as *blanc de chine*.

The bulk of our specimens are of the ornamental kind, though it is clear that some attempt was made to supply the foreign traders at Amoy with such useful things as teapots, cups, mugs, and dishes. Favourite forms are libation cups which follow bronze and horn cups in shape, round boxes, small flower vases, seals, incense burners, fanciful water-pots, brush pots, and brush washers for the writer's table, and, above all, figures, human and animal. The Tê-hua material seems to have been particularly well suited for figure modelling, and fine Fukien figures are among the best types of Chinese ceramic sculpture. Some of them are of considerable size.

As a rule the ware is uncoloured; and if there is any decoration it is incised, carved, moulded on the surface, or applied in low relief, often some slight design such as a raised sprig of prunus or an incised stanza of verse. Enamelling, however, is not unknown. It is generally of a crude and perfunctory kind, and D 101, if locally decorated, is a favourable example. On the rare specimens such as D 281 (PLATE 59), where the enamel decoration is careful and refined, one suspects that it has been added at Ching-tê Chên or elsewhere. Some of the figures which have been long in Europe show traces of black and red pigments and gilding. They appear to have been lacquered by Western hands.

[1] See *Chinese Pottery and Porcelain*, PLATE 87.

Reign marks, potter's seals, and more rarely symbol marks, such as the swastika, are occasionally seen on Fukien porcelain, but the bulk of it is unmarked.

It has been thought that the earlier wares could be distinguished by greater solidity of structure and translucency of the material, and also by the warm creamy tint of the glaze. But exceptions have proved so numerous that these criteria are of little value, and in the thankless task of dating Fukien porcelain one has to rely chiefly on a sense of style and form.

D 270. Plate 57

Vase with pear-shaped body and wide neck spreading at the lip. Fukien porcelain of heavy build with warm white glaze. SIXTEENTH CENTURY. H. 9.25″

D 271. Plate 57

Stem-cup (*pa pei*) with rounded bowl with everted lip and high spreading foot with raised band. Ivory-white Fukien porcelain. The base is filled in. ? SIXTEENTH CENTURY. H. 2.6″

Exhibited at the Manchester City Art Gallery, 1913.

D 272. Plate 57

Stem-cup (*pa pei*) of similar form but with three triple rings on the foot, which is hollow and unglazed inside. Ivory-white Fukien porcelain. A faint engraved design inside the cup.
? SIXTEENTH CENTURY. H. 2.8″

D 273. Plate 57

Figure of Pu-tai Ho-shang seated: hollow beneath. Ivory-white Fukien porcelain.
SIXTEENTH CENTURY. H. 2.8″

D 274. Plate 57

Box, circular, with rounded cover. Fukien porcelain with beautiful milk-white glaze. On the cover is a peony spray in low relief and the sides are ribbed in petal pattern. Flat unglazed base.
MING. D. 4.65″

D 275. Plate 61

Bottle with wide ovoid body and narrow neck cut down and fitted with a copper band. Thin transparent porcelain with warm white glaze slightly crazed: moulded in relief with two bands of peony scrolls. The base is almost flat and unglazed. MING. H. 3.8″

This is apparently Fukien porcelain though it resembles some of the *ying ch'ing* wares in style (see Vol. II).

D 276. Plate 57

Bottle with globular body and tall slender neck slightly expanding at the top. Cream-white Fukien porcelain with glaze much crazed and stained by infiltration. Ornament in applied relief. On the body are four sprigs of flowering prunus, a band of stiff leaves below, and a band of prunus sprigs above enclosed by raised rings. On the neck are a band of prunus sprigs and another of stiff leaves. SIXTEENTH CENTURY. H. 9.25″

See *Chinese Pottery and Porcelain*, PLATE 86.
Another specimen of Ming Fukien porcelain is described in D 101.

D 277. Plate 57

Dish, saucer-shaped. White Fukien porcelain with incised inscription in ten characters enclosed in a ring. SEVENTEENTH CENTURY. D. 10.7″

D 278

Dish, saucer-shaped. White Fukien porcelain. Under the base is pricked a collector's mark, *ma*, in a scroll: see p. 59. SEVENTEENTH CENTURY. D. 11.4″

D 279. Plate 58

Figure of Kuan Yin seated on a rock with robe open in front exposing a jewelled collar, and hair done in two knotted plaits on the shoulders. Fukien porcelain with cream-white glaze.

SEVENTEENTH CENTURY. H. 9.2″

D 280. Plate 59

Group of the Twin Genii of Union and Harmony (*ho ho êrh hsien*) seated, Han-shan with a half open box on his knee and Shih-tê beside him. Fukien porcelain with cream-white glaze.

SEVENTEENTH CENTURY. L. 6″

Two stamped marks on the backs: one in a gourd, indistinct; and the other in a square, apparently *chao tsung ho yin* (seal of Ho Chao-tsung) as in *The Later Ceramic Wares of China*, p. 148.

See *The Art of the Chinese Potter*, PLATE 104, fig. 2.

D 281. Plate 59

Figure of Bodhidharma (Tamo) crossing the sea on a reed. Fukien porcelain with ivory-white glaze. The eyeballs are coloured with black slip : the jewelled collar on his neck is painted in red, green, and gold, and the cloud scroll brocade on the shoulders in blue, green, and red.

SEVENTEENTH CENTURY. H. 8.9″

D 282. Plate 58

Figure of Kuan Ti standing on a square pedestal. Fukien porcelain with ivory-white glaze, the robe on his body is incised with a dragon design. SEVENTEENTH CENTURY. H. 11.75″

See D 349, and *The Art of the Chinese Potter*, PLATE 105.

D 283. Plate 58

Figure of Kuan Yin standing on a rock with her boy attendant (Chên Ts'ai) holding a *ju-i* sceptre. Fukien porcelain with ivory-white glaze. SEVENTEENTH CENTURY. H. 10.3″

D 284. Plate 58

Figure of Confucius holding a *kuei* sceptre and seated on a chair with rounded back : his feet on a stool draped with a tiger skin. The lips and cheeks are pierced for hair, and the square cap for tassels. Fukien porcelain with cream-white glaze. ? SEVENTEENTH CENTURY. H. 13.25″

D 285. Plate 59

Figure of Kuan Yin seated on a lotus throne. Fukien porcelain with cream-white glaze. There is an incised inscription on the back, but it has been defaced.

SEVENTEENTH CENTURY. H. 7″

See *The Art of the Chinese Potter*, PLATE 106.

D 286. Plate 59

Figure of Bodhidharma seated in contemplation, on a drum-shaped base. ? Fukien porcelain with cream-white glaze crackled and stained. SEVENTEENTH CENTURY. H. 11.7″

D 287. Plate 59

Figure of Kuan Yin, the maternal, standing with a child in her right hand : hollow and with detachable head. Fukien porcelain with cream-white glaze crackled and stained : the head milk white. SEVENTEENTH CENTURY. H. 26″

D 288. Plate 59

Figure of Kuan Yin standing on a lotus pedestal : she wears a long flowing robe open at the neck, a hood over the head, and a necklace : in her left hand is a roll. Fukien porcelain with glaze crackled and stained except on the head and fingers.

SEVENTEENTH CENTURY. H. 30″

The crackle seems to have been deliberately stopped on the head and fingers.

D 289. Plate 58

Figure of Tung-fang So standing on a cloud-scroll base, his right hand behind him and his left holding up a fold of his robe which is loaded with peaches. Fukien porcelain with milk-white glaze, the beard, etc., in natural hair. K'ANG HSI PERIOD. H. 11.75″

See D 250.

D 290. Plate 60

Libation cup shaped after a rhinoceros horn cup, and ornamented in applied relief with prunus boughs, a lion, a deer, two (?) hares, and a toad. Fukien porcelain with cream-white glaze. Mounted as a cup in Europe with gilt metal base, rim, and handle.

SEVENTEENTH CENTURY. H. 3.25″

D 291

Libation cup of oval elevation with rounded sides and spreading lip: resting on a stand roughly suggesting a prunus bough, and ornamented with two prunus sprigs in relief. Cream-white Fukien porcelain. ABOUT 1700. H. 2.25″

Exhibited at the Manchester City Art Gallery, 1913.

D 292. Plate 60

Libation cup of similar form with milk-white glaze. H. 2.25″

D 293. Plate 60

Cup, bell-shaped, with prunus sprigs in applied relief. Cream-white Fukien porcelain.

ABOUT 1700. H. 3″

D 294

Cup of similar make, but whiter. H. 2.7″

D 295. Plate 60

Cup, bowl-shaped, with outer casing pierced with three panels of foliage separated by ornamental characters, and a border of petal pattern. The base is pierced in "cash" pattern and unglazed. Fukien porcelain with warm white glaze. ABOUT 1700. D. 3.25″

The Chinese "cash" is a round copper coin with a square hole in the centre.

D 296. Plate 60

Cup of similar form and construction, but with pierced designs of peony flowers and foliage: crinkled base-rim. Fukien porcelain with milk-white glaze. D. 2.9″

D 297. Plate 60

Tray in the form of a peach with stalk handle, and spray of leaves and blossoms in relief beneath. Fukien porcelain with creamy-white glaze. SEVENTEENTH CENTURY. L. 3″

D 298. Plate 60

Brush-bath in the form of a lotus leaf with tendril and bud in applied relief and incised veins. Fukien porcelain with milk-white glaze. K'ANG HSI PERIOD. L. 4.7″

D 299. Plate 60

Dish in the form of a lotus leaf with bud in applied relief. Incised details. Cream-white Fukien porcelain. SEVENTEENTH CENTURY. D. 10.2″

FUKIEN PORCELAIN

D 300. Plate 61

Bottle with pear-shaped body, slender neck with projecting lip, and two formalized elephant handles with rings. Fukien porcelain with warm white glaze. About 1700. H. 6.7″

D 301. Plate 61

Bottle with ovoid body and tall slender neck slightly spreading at the lip. On the shoulder in full relief is a lion sporting with a ball of brocade. Ivory-white Fukien porcelain.

Seventeenth century. H. 6″

D 302. Plate 60

Cup of bowl shape. Fukien porcelain with cream-white glaze: ornamented on the exterior with a band of petal pattern in relief and incised key fret. K'ang Hsi period. D. 3.9″

D 303. Plate 61

Beaker, cylindrical, with spreading mouth and base, the sides carved in open-work with a design of rockery, peonies, bamboo, etc.: impressed key pattern borders. Fukien porcelain with creamy-white glaze. Early eighteenth century. H. 14.25″

D 304. Plate 61

Bottle with pear-shaped body and slender neck with bulb below the lip and a raised band on the narrowest part. Fukien porcelain with creamy-white glaze. Yung Chêng period. H. 11.85″

D 305. Plate 60

Water-pot moulded in the form of a chrysanthemum flower. Ivory-white Fukien porcelain.

Ch'ien Lung period. D. 2.35″

D 306. Plate 61

Brush-pot, cylindrical, with sides pierced in swastika fret pattern. Fukien porcelain with milk-white glaze. Eighteenth century. H. 5.8″

D 307. Plate 61

Beaker with slender stem and raised belt in the middle, flaring mouth, and spreading base. On the belt is a band of key fret impressed. Ivory-white Fukien porcelain.

Eighteenth century. H. 4.25″

D 308. Plate 61

Beaker of similar form and make. H. 4.4″

D 309. Plate 60

Pair of square seals with open-work handles in form of an archaic dragon on clouds. Fukien porcelain with ivory-white glaze. The base unglazed and engraved with seal characters.

Eighteenth century. H. 1.9″

D 310. Plate 61

Vase of European form with ovoid body, short straight neck with projecting lip, and bell-shaped foot. Two demon mask handles in applied relief. Fukien porcelain with creamy-white glaze and ornament moulded in relief: foliage scrolls and lozenges on the sides: pendants and jewels on the shoulder: acanthus leaves on the base. Eighteenth century. H. 7.9″

Copied from European metal-work.
Exhibited at the Manchester City Art Gallery, 1913.

MING POTTERY AND STONEWARE

THE bulk of the miscellaneous pottery in the Collection will be dealt with in another volume, and Ming members of such well defined groups as the Kwangtung and Yi-hsing wares will then be discussed; but it was necessary to include certain types of Ming pottery and stoneware in the present volume, some for convenience in dividing the material, but most of them because of their obvious affinities with the Ming porcelain. There is, for instance, the three-colour pottery, which is constructed on the same lines as the *san ts'ai* porcelain and decorated with *cloisonné*, incised and carved designs, and sometimes with open-work. Prominent in this group are D 321, a large reticulated vase with coloured glazes, and D 320, a vase with *cloisonné* decoration. Then there is the beautiful series (D 322 to 329) in which the *cloisonné* designs have a less emphatic outline; and there are several specimens with carved or applied reliefs covered with glazes of the three-colour class. These last again are closely related to the architectural pottery (D 352 to 359), and, indeed, they are probably by-products of the tile factories which are scattered all over China. D 331 to 335 have three-colour glazes over incised designs, and they resemble Ching-tê Chên porcelain like D 177 on the one hand, and old T'ang pottery on the other. In fact, such pieces as D 333 and 334 (PLATES 69 and 70) are often taken for T'ang, though the material and the finish of the ware and the colours in the decoration (especially the peculiar red which seems to be a slip of red clay under the glaze) differ considerably from the established T'ang types. Finally, a few monochrome specimens with aubergine-purple, turquoise, and yellow glazes are the pottery counterparts of the monochrome porcelains.

Among the specimens included for convenience, D 346 and 347 (PLATE 71) are examples of marbled stoneware; and the former is particularly interesting for its inscription with a late Ming date. D 337 (PLATE 71) is a jar which can be confidently ascribed to the Ming period by reference to a similar piece in the Ashmolean Museum at Oxford, which belongs to the famous Tradescant Collection, formed by a man who died in 1627.

It is not yet possible to say at which of the numerous potteries scattered up and down the eighteen provinces of China any one of these specimens was made. Only a few of these potteries are known to us by name,[1] and little or no information is given as to their output. But it is generally safe to assume that local needs were supplied by local potteries, and that the ordinary kinds of ware did not travel far from their place of manufacture. It is, however, probable that certain conspicuously beautiful types, such as D 322 to 329, were made at some important ceramic centre, though unfortunately we have at present no clue to its whereabouts, and the suggestion[2] that it may have been Soochow, in Kiangsu, is purely conjectural.

This Volume concludes with a group of Ming tomb pottery. The subject of funeral pottery was discussed in Vol. I, and we need only add here that the burial customs of the T'ang and earlier periods were still conserved to a great extent, though we gather that the funeral furniture of the Ming period was chiefly of other materials than earthenware. The contents of the tomb of a Ming grandee described by De Groot[3] included a few pottery vessels among a large number of wooden objects; but the presence of "sixteen musicians, twenty-four armed life-guards, six bearers, and ten female attendants," albeit of wood, is interesting in view of the figures illustrated on PLATE 75. It will be seen that the Ming tomb pottery follows closely the T'ang traditions, though we note a distinct difference in the green glaze used in the two periods. D 365, a vase of coarse make, closely resembles the vases found by the Rev. Th. Torrance in Ming tombs in Szechwan,[4] and it is

[1] See *Chinese Pottery and Porcelain*, vol. i, pp. 198-202, and *The Wares of the Ming Dynasty*, chapter xvi.
[2] *The Wares of the Ming Dynasty*, p. 207.
[3] *The Religious System of China*, vol. ii, p. 809.
[4] They are to be seen in the British Museum.

probable that such pots as D 366 (PLATE 71), with crudely modelled white clay dragons in relief, are also of the mortuary type.

D 320. Plate 62

Wine-jar with wide ovoid body and short straight neck with rounded lip: flat base. Reddish-buff stoneware with ornament modelled in relief and outlined in threads of clay and filled with blue, yellow, aubergine, and neutral glazes in a ground of minutely crackled turquoise green. On the sides are a pine tree and Shou Lao (God of Longevity) with his deer and the Eight Immortals: below is a band of arched panels with arabesques, separated by plain panels: on the shoulder are *ju-i* pendants enclosing the Eight Buddhist Emblems on lotus flowers, and a band of oblique petals: on the neck are cloud scrolls. Turquoise glaze inside. The base is unglazed. FIFTEENTH CENTURY. H. 10.6″

For the Eight Buddhist Emblems, see D 189, and p. 59.

See *The Wares of the Ming Dynasty*, PLATE 54.

D 321. Plate 62

Wine-jar with wide ovoid body, short straight neck with projecting lip, and tapered base made to fit into a pottery stand. Buff ware burnt reddish on the exposed parts, with three-colour glazes—violet, purple, turquoise, green, and yellow—and parts of the design in biscuit. The vase has a solid inner lining and an outer casing pierced in elaborate open-work with reliefs applied. On the body is a wide belt with rockery, landscape, and figures on horse and foot with umbrella-bearers and attendants. On the shoulder are *ju-i* ornaments and clouds and a band of studs, and on the neck are jewelled pendants. The main design rests on a projecting band of rock-work, and below is a carved wave pattern. ABOUT 1500. H. 16.6″

See *Chinese Pottery and Porcelain*, PLATE 55.

D 322. Plate 63

Vase with baluster body, tall slender neck with flaring mouth, and slightly spreading base: on the neck are two handles in the form of chrysanthemum sprays in full relief. Buff stoneware with rocks and peony plants outlined in threads of clay and filled with turquoise, green, and neutral glazes in a ground of violet-purple. The neutral glaze is backed in places by an ochreous slip. Neutral glaze inside the mouth and on the base.

SIXTEENTH CENTURY. H. 19.3″

See *Chinese Pottery and Porcelain*, PLATE 53.

D 323. Plate 64

Vase of similar shape and material: but the handles are in the form of peony sprays, and the ornament consists of chrysanthemum plants and butterflies coloured peacock blue and aubergine in a pale turquoise ground. H. 19.5″

D 324. Plate 65

Vase with baluster body and slender stem: short neck. Buff porcellanous ware with lotus designs outlined in threads of clay and filled with turquoise blue and neutral glazes in a dappled aubergine ground. SIXTEENTH CENTURY. H. 11.25″

D 325. Plate 65

Incense vase with bowl-shaped body, cylindrical neck with projecting lip and three short legs. Buff pottery painted in black under a colourless glaze stained with turquoise and pale aubergine. On the sides are lotus scrolls in aubergine, white, and turquoise, in a turquoise ground: on the neck is a chevron pattern, white in a turquoise ground, enclosing half flowers; and the mouth is turquoise with a key-fret border. On the base is a sunk medallion of dark aubergine. The interior is unglazed. MING. H. 6.2″

See *Chinese Pottery and Porcelain*, PLATE 31.

D 326. Plate 66

Square beaker with baluster body, slender neck with flaring mouth, and spreading base: two angular handles on the neck. Buff stoneware with ornament modelled in relief and outlined in threads of clay and washed with violet-purple, green, and neutral glazes in a turquoise ground. The handles and interior of the neck are purple: the base is unglazed.

SIXTEENTH CENTURY. H. 13.7″

Ex Beurdeley Collection.
Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, G 16, PLATE LI).
See *The Wares of the Ming Dynasty*, PLATE 52, fig. 2.

D 327. Plate 67

Bottle with pear-shaped body and tall slender neck of bamboo shape. Buff stoneware with prunus branch outlined in threads of clay on the body and filled with aubergine and neutral glazes in a turquoise ground: turquoise and aubergine on the neck.

SIXTEENTH CENTURY. H. 10.75″

Ex Trapnell and S. E. Kennedy Collections.
See *The Wares of the Ming Dynasty*, PLATE 53, fig. 2.

D 328. Plate 67

Incense vase (*ting*) with globular body, straight neck with projecting lip, and three legs: two handles in the forms of archaic dragons biting the lip, and with long scrolled tails which spread in low relief round the body. Fine porcellanous ware with crackled turquoise and pale aubergine glazes outside: aubergine within. SIXTEENTH CENTURY. H. 7″

Exhibited at the Burlington Fine Arts Club, 1925.

D 329. Plate 68

Vase with wide ovoid body, cylindrical stem with spreading base, and short straight neck with groove below the lip. Buff stoneware with ornament outlined in threads of clay and filled with coloured glazes—yellow, aubergine, peacock blue, and white—in a green ground. On the sides are lotus plants: band of chrysanthemum petal pattern on the shoulder: turquoise glaze inside the mouth. The glazes have peeled off in many places. The base is unglazed and has a slashed mark resembling a character. SIXTEENTH CENTURY. H. 9.25″

D 330. Plate 68

Vase with high-shouldered ovoid body and small neck with spreading lip. Light buff pottery with decoration in Ming *cloisonné* style outlined with threads of clay and filled in with pale turquoise blue, green, yellow, and aubergine-violet glazes in a dull aubergine-violet ground. On the body are lotus scrolls with a band of wave pattern below and *ju-i* pendants enclosing lotus flowers on the shoulder, and a band of chrysanthemum petal pattern below the neck. The base is unglazed and washed with brown slip. H. 11.15″

In Ming style but of later date.

D 331. Plate 69

Flower-pot with slightly rounded sides, solidly built: flat base. Buff pottery with incised designs glazed blue, yellow, aubergine-brown, and yellowish white in a green ground. On the sides are a pair of phœnixes, a five-clawed dragon and a stork, among clouds. The base unglazed and the interior partially glazed with yellow. The glazes have peeled off in places.

SIXTEENTH CENTURY. H. 7.9″

D 332. Plate 69

Jar with wide ovoid body and low neck. Buff stoneware with dressing of white slip and incised designs of rockery and lily plants: brownish-yellow glaze, much pitted. H. 5.8″

Ming pottery in T'ang style.

D 333. Plate 70

Vase, ovoid, with short cylindrical foot roughly finished for fitting into a stand. Buff stoneware, the exterior washed with white slip: the ornament is deeply incised in outline, and coloured with two shades of green, yellow, and brown and red slips under a neutral glaze. On the sides is a broad band with two phœnixes flying among peony plants in colour against a white background: bands of yellow and green above and below. H. 9″

Ming pottery in T'ang style.

D 334. Plate 69

Dish, saucer-shaped, with shallow flat base. Hard buff pottery with slip dressing and incised designs filled in with yellow and white glazes in a green ground. Inside is a medallion with two rabbits among grasses, and a yellow border: on the sides is a chevron pattern of leaves with halved blossoms enclosed. The reverse is plain and only glazed on the edge. D. 7.5″

Ming pottery in T'ang style.

D 335. Plate 68

Pillow of irregular hexagonal form. Red pottery with dressing of white slip and incised designs washed in with coloured glazes—green, yellow, neutral white. On top is a panel with a boy holding a lotus spray: the slip cut away from the ground, which shows dark brown under the glaze. On the sides is a deeply cut trellis pattern under a green glaze. The base is unglazed. MING. L. 9.8″

D 336. Plate 69

Table-screen in the form of a square plaque with chamfered corners fixed in an upright stand with four legs. Reddish stoneware with coloured glazes. The plaque is ornamented in front with figures in full relief of Shou Lao (God of Longevity) riding his crane and the Eight Immortals on clouds: panelled borders. The figures have turquoise and aubergine glazes on their robes and the flesh parts are in biscuit: the plaque is yellow with a border of aubergine and turquoise and yellow in the corners. On the back are a rock and plant and flying birds roughly sketched in turquoise and aubergine in a yellow ground. SIXTEENTH CENTURY. H. 8″

D 337. Plate 71

Vase with wide ovoid body, neck contracting upwards, and wide mouth with projecting lip: five loop handles on the shoulder. Buff stoneware with ornament in applied relief and green glaze outside; brown glaze inside. On the sides is a scroll of formal lotus flowers and foliage: a series of rounded leaf ornaments above the base. ABOUT 1600. H. 10.5″

A vase of this type from the Tradescant Collection is in the Ashmolean Museum, Oxford: see *Catalogue of the Burlington Fine Arts Club Exhibition*, 1910, PLATE XLI.

D 338. Plate 68

Vase with wide ovoid body, short straight neck, and cylindrical foot. Buff pottery with ornament moulded in relief and glazed with green and aubergine-brown in a yellow ground. On the sides are five-clawed dragons, clouds, and peony sprays above a rock and wave band: petal pattern on the foot and false gadroons on the shoulder. The base is slightly concave and browned. LATE MING. H. 7.75″

D 339. Plate 68

Vase of baluster form with foliate mouth and high foot spreading at the base. Thickly built of buff stoneware with ornament pierced and carved in relief and coloured with green, yellow, aubergine, and neutral white glazes. On the body are two five-clawed dragons and a pearl in peony scrolls, carved in open-work: on the stem is a double band of formal leaves with studs

between: and on the foot is a deeply carved lotus scroll: cloud ornaments on the edge of the base and formal flowers in relief on the neck. The background throughout is green. The base flat and unglazed. LATE MING. H. 15.6″

D 340. Plate 72

Hat-stand of gourd shape with conical top. Grey porcellanous stoneware with dark violet-aubergine glaze. The lower bulb is open beneath. ? SEVENTEENTH CENTURY. H. 13.25″

D 341. Plate 68

Jar with ovoid body, closely ribbed, and short straight neck, the shoulder moulded with a band of chrysanthemum petals. Buff stoneware with dark aubergine-purple glaze. The base is unglazed and stamped with a "cash" mark in relief. MING. H. 3.5″

Exhibited at the Manchester City Art Gallery, 1913.

The mark bears the legend from the "cash" of the Ch'ung Ning period of the Sung dynasty.

D 342. Plate 69

Vase with ovoid body and short narrow neck with projecting lip. Reddish stoneware with ornament in applied relief and a closely crackled, dark turquoise glaze. On the shoulder is a band of four dragons with pearls and flames. Brown glaze inside the mouth.

SIXTEENTH CENTURY H. 10.25″

D 343. Plate 69

Jar, ovoid, with short straight neck and wide mouth. Grey porcellanous stoneware with ornament moulded in low relief and closely crackled turquoise glaze. On the sides is a broad band of (?) peony scrolls, enclosed by narrow bands of scroll and petal patterns and plum blossoms. The base is flat and unglazed and scored with a "thread-mark."

LATE MING. H. 7″

Exhibited at the Manchester City Art Gallery, 1913.

D 344. Plate 71

Incense burner with depressed globular body, short straight neck, and projecting lip: three rounded feet. Buff stoneware with lotus designs painted in black under a peacock-blue glaze.

FIFTEENTH CENTURY. H. 2.75″

D 345. Plate 71

Square vase. Buff pottery with panels of sunk relief on the sides, glazed with green and bordered with turquoise. The designs are copied from archaic bronze patterns and consist of *t'ao t'ieh* ogre and dragon forms and fret ornament, the background engraved with key fret and curled scrolls. LATE MING. H. 8.8″

D 346. Plate 71

Figure of a man in courtier's dress seated on a low throne. Fine buff-grey stoneware with closely crackled yellowish glaze: on the breast and back is a square panel of red and yellow marbling. On the back of the base is incised the inscription, *wan li ting yu ch'ên wên ching su* = modelled by Ch'ên Wên-ching in the *ting yu* year of Wan Li (*i.e.*, 1597): see p. 57. H. 7″

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, K 37, PLATE XLII).

D 347. Plate 71

Hot-water bowl with shallow top and false bottom with plug hole beneath. Buff stoneware marbled with brownish red under a yellowish glaze. MING. D. 5.2″

For this kind of bowl, see D 95.

D 348. Plate 72

Vase, cylindrical, with contracted neck and base, and stand in form of an inverted bowl with foliate edge. Grey stoneware with incised ornament. On the sides are three shield-shaped panels with deeply carved bamboo and lotus designs and sunk borders: above and below are bands of incised key fret: on the shoulder are wavy scrolls and on the neck stiff leaves. The sunk parts of the designs are washed in with thin turquoise, yellow, and aubergine glazes, and the upper surface is in biscuit. Incised mark, in a sunk panel, of the Ch'ung Chêng period (1628-1644). H. 14.2″

D 349. Plate 73

Figure of Kuan Yü in full armour seated on a tiger skin draped over a rocky throne. Buff stoneware with coloured glazes—violet-blue, turquoise, and yellow. The flesh parts are in unglazed biscuit: and the tiger skin is striped with brown. There are holes for the beard and moustaches. About 1500. H. 20.4″

See *Chinese Pottery and Porcelain*, Plate 57.

Kuan Yü, a hero of the Three Kingdoms, was canonized in the twelfth century and elevated to the position of God of War, under the name of Kuan Ti, in 1594.

D 350. Plate 74

Figure of a standing warrior in full armour with hands in attitude of adoration: flat base. Buff stoneware with coloured glazes—turquoise, dark aubergine-purple, and black—with details in unglazed biscuit. Incised inscription on the back dated in the 7th year of T'ien Ch'i (A.D. 1626). H. 31″

This is probably a representation of Wei-t'o, the guardian god of Buddhist temples.

D 351. Plate 74

Seated figure of a man in courtier's dress. Buff pottery with details in white and brown slips, coated with a green glaze dulled by decay. Ming. H. 14.75″

D 352. Plate 72

Roof ornament in form of a demon-faced warrior on horseback. Reddish-buff ware with aubergine glaze supplemented with green, yellow, and brown. Seventeenth century. H. 16.75″

D 353. Plate 72

Roof ornament in form of a warrior on horseback, probably Kuan Ti, on a tile base. Greyish-white stoneware with yellow and green glazes and touches of black. The horse is yellow. Seventeenth century. H. 17″

D 354

Roof ornament of similar form with green, aubergine-brown, and yellow glazes. The horse is aubergine. H. 16.5″

For Kuan Ti see D 349.

D 355. Plate 72

Roof ornament in form of a figure, with draped human body and pig's head, in striding pose; on a tile base. Reddish-buff ware with turquoise and green and neutral white glazes much scaled. ?Sixteenth century. H. 14.75″

The figure represents Chou Pa-chieh, the pig-headed bonze.

D 356. Plate 72

Roof ornament in the form of a fish erect on a wave base. Buff pottery with coloured glazes. The details of the design are boldly carved: the fish is glazed with aubergine over black slip, with details in green and yellow: the base is green, yellow, and neutral white.

? Late Ming. H. 10.25″

D 357. Plate 72

Model of a ? shrine with four pillars and tiled roof: ornamented with dragon panels, etc., in relief, monster masks, and fish finials. Buff pottery with blue and yellow glazes.

? MING. H. 23.75″

D 358. Plate 74

Roof ornament in form of a figure of Buddha standing on a tile base. Reddish-buff pottery with slip coating and blue, brownish yellow, and neutral white glazes with details in black slip.

SIXTEENTH CENTURY. H. 16.4″

D 359. Plate 72

Architectural ornament in form of a kylin-like monster bearing on its back an open-work polygonal vessel mounted on a lotus pedestal: the sides of the vessel are pierced in panels of wheel ornament, and the top is socketed to hold some further object. Buff pottery with coloured glazes—green, yellow, aubergine, and neutral white.

? SEVENTEENTH CENTURY. H. 26.5″

For the kylin see D 258.

D 360. Plate 72

Model of a stupa-shaped shrine with arched opening in which is a seated anchorite (? Bodhidharma) with a trophy of sacred jewels behind him: the sides are decorated in relief with Buddhist jewel discs on clouds, a canopy above the arch in front, and a disc in flames above the rock behind: on the top is a lotus pedestal surmounted by a tall bell-shaped finial with domed cap in a halo of flame scrolls. Buff ware covered with turquoise, violet-aubergine, and neutral white glazes. SEVENTEENTH CENTURY. H. 29.5″

MING TOMB WARES

D 365. Plate 71

Funeral vase with elongated barrel-shaped body shaped in four shallow horizontal lobes: short contracted neck and narrow mouth. Red stoneware caked with loess earth. The bottom lobe is incised with a leaf pattern, and on the sides are four vertical rows of conical spikes: on the top are four loop handles. H. 8.5″

Similar vases, found in late Ming tombs in Szechwan, are in the British Museum.

D 366. Plate 71

Jar with wide ovoid body and short neck with projecting lip. Red stoneware with roughly modelled dragon and clouds in applied relief in white: over all a transparent yellowish glaze.

MING. H. 4.1″

D 367. Plate 75

Carriage, drawn by a horse, with rounded top, closed front and back, and windows: on an oblong rectangular stand. Red pottery with lead glaze giving a brown surface, slightly crazed and iridescent. ? MING. H. 12.4″

D 368. Plate 75

Figure of a man standing with right hand in his sleeve which is raised in a dancing attitude: square terraced base. Buff-white pottery with green glaze on the robes. The rest unglazed and showing traces of pigment. MING. H. 9.4″

D 369. Plate 75

Figure of a man standing, with long robe and hooded head-dress: square flat base. Buff-white pottery with green glaze on the robe: the rest unglazed and pigmented. MING. H. 7.6″

D 370. Plate 75

Figure of a groom with flat-sided, conical hat, and long robe tied at the waist. Similar ware. H. 7.75″

D 371. Plate 75

Figure of a man standing holding a drum: conical hat and long robe: square terraced base. Buff-white pottery with green and yellow glazes: a smear of colourless glaze on the face and touches of black on the hair. MING. H. 7.6″

D 372. Plate 75

Figure of a man with cowl-like head-dress and green glazed robes: standing on a flat base. Buff stoneware, with the head, feet, and hands unglazed and dressed with white slip. MING. H. 8.4″

D 373-376. Plate 75

Four figures of similar ware: the robes glazed yellow and green: square flat bases.
(1) and (2) grooms with helmet-shaped hats. H. 8″
(3) a lady with knotted head-dress, one hand in her sleeve: pigment on the head and face. H. 7.9″
(4) a lady holding a dish: traces of pigment on the face. H. 7.4″

D 377. Plate 75

Figure of a man standing, with a trumpet in his right hand: conical hat and long robe. Buff pottery with green glaze on part of the robe: the rest unglazed and pigmented: square terraced base. MING. H. 10.3″

Exhibited at the Manchester City Art Gallery, 1913.

D 378. Plate 75

Figure of a man standing, with a musical instrument in his right hand: over-robe tied with a belt at the waist, and conical hat. Soft red pottery, with traces of green glaze on the under robe: the rest unglazed and pigmented. MING. H. 9.8″

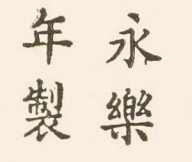
Exhibited at the Manchester City Art Gallery, 1913.

MARKS AND CHINESE CHARACTERS

MING REIGN MARKS


洪武年製

Hung Wu (1368-1398).


永樂年製

Yung Lo (1403-1424).


永樂年製

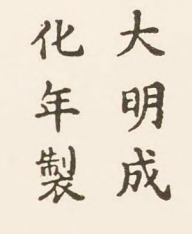
Yung Lo (in archaic characters).


大明宣德年製

Hsüan Tê (1426-1435).



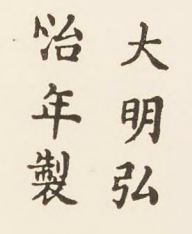
Hsüan Tê (in seal characters).


大明成化年製

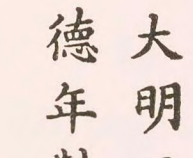
Ch'êng Hua (1465-1487).


成化御製

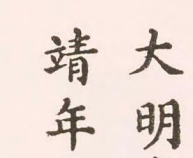
Ch'êng Hua (in seal characters).


大明弘治年製

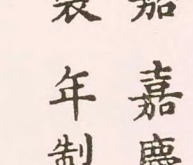
Hung Chih (1488-1505).


大明正德年製

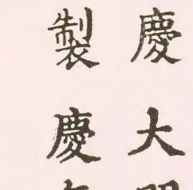
Chêng Tê (1506-1521).


大明嘉靖年製

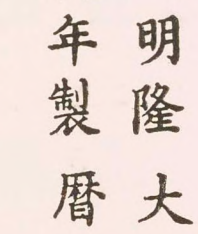
Chia Ching (1522-1566).


嘉慶年製

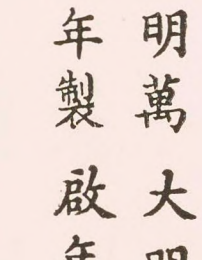
Chia Ching.


大明隆慶年製

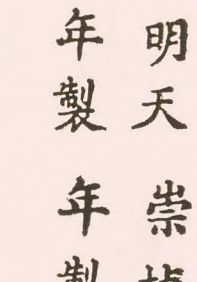
Lung Ch'ing (1567-1572).


大明萬曆年製

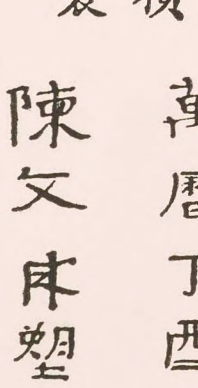
Wan Li (1573-1619).


大明天啟年製

T'ien Ch'i (1621-1627).


大明崇禎年製

Ch'ung Chêng (1628-1644).


萬曆丁酉陳文床塑

Wan li ting yu ch'ên wên ching su (modelled by Ch'ên Wên-ching in the *ting yu* year of Wan Li, *i.e.*, 1597).

P. 2. su ma ni 蘇麻泥

su ni p'o 蘇泥淳

P. 10. chi hung (sacrificial red) 祭紅 : variants 積 chi (massed)

and 霽 chi (sky clearing)

hsien hung 鮮紅

D 24. shou fu k'ang ning 壽福康寧

D 41. yao tzŭ yung 姚自用

D 86. ch'ang ming fu kuei 長命富貴

D 94. chuan hsia pien yung 篆匣便用

t'ou pi fêng yin 投筆封印

D 99. shao ch'i 少溪

D 188. shan pu 善簿

D 235. wan li hsin mao ju ch'êng chia ts'ang 萬曆辛卯如城家藏

D 246. lu wei ch'ing kao 祿位清高

D 278. ma 馬

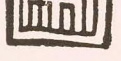
玉堂佳器 yü t'ang chia ch'i
(fine vessel for the jade hall)

福 fu (happiness)

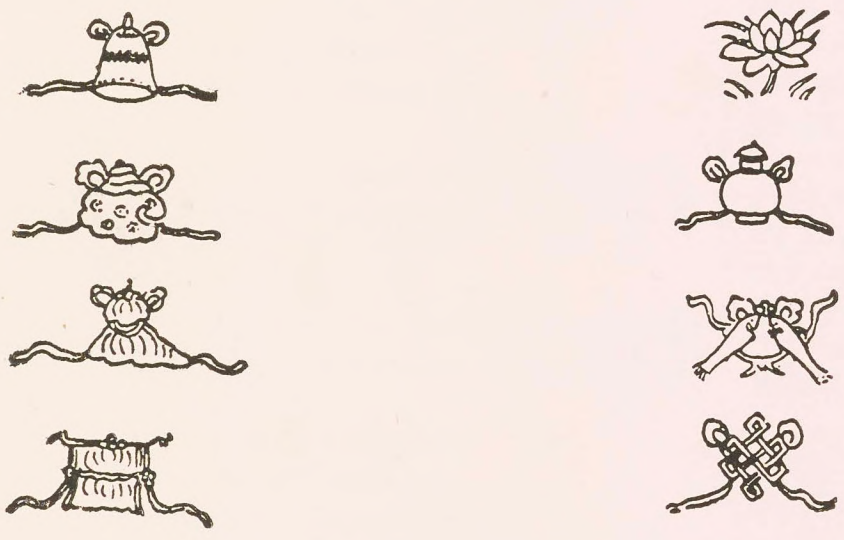
祿 lu (emolument)

壽 shou (longevity)

富貴佳器 fu kuei chia ch'i
(fine vessel for the rich and honourable)


chih (made to command

The Eight Buddhist Emblems
(*pa chi hsiang*)



The Eight Trigrams (*pa kua*) enclosing the *yin yang* symbol



INDEX

Aidhab, 2.
Altar cups, 36.
Amoy, 43.
An hua, xvii, 36.
Apple-green, 36.
Arabic writing, 2, 5, 6, 15.
Arrow vase, 31.
Art of the Chinese Potter, The, 4, 5, 6, 11, 13, 15, 16, 24, 29, 30, 32, 38, 41, 45.
Artemisia leaf, 19.
Ashmolean Museum, 48.

Bases of bowls, etc., xvii.
Bats, 8, 10.
Bell, 41.
Bennett, W., Collection, 30.
Beurdeley Collection, 15, 26, 29, 32, 38, 39, 50.
Bird, 33.
Black glaze, 36, 38.
Black pigment, 12.
Blanc de Chine, 43.
Blue and White, 1-9.
Bodhidharma, 45, 54.
Boot, 31.
Box, 4, 6, 11, 32, 43, 44.
Brinjal bowls, xx.
British Museum, xvii, 2, 5, 13, 14, 36, 37, 54.
Brush-bath, 46.
Brush-pot, 47.
Brush-rest, 34.
Buddha, 54.
Burlington Fine Arts Club, 7, 14, 20, 24, 29, 31, 34, 38, 41, 50, 51, 52.
Burlington Magazine, 3.
Bushell, S. W., xv-xviii, 12, 23.
Butterfly, 8.

Carriage, 54.
Cash, 16, 30, 46, 52.
Celadon glaze, 10, 11, 36.
Ch'ang ming fu kuei, 16, 58.
Ch'ang-nan Chên, xv.
Chên Ts'ai, 45.
Ch'ên Wên-ching, 52, 57.
Chêng Ho, xvii.
Chi ch'ing, xviii, 10, 36, 37.
Chi hung, 10, 36, 58.
Chicken skin, xvi.
Chien ware, 36.
Chih, 59.
Chinese Pottery and Porcelain, 6, 8, 20, 30, 34, 36, 37, 42, 43, 44, 48, 49.
Ching-tê Chên, xv, xvi.
Chou Pa-chieh, 53.
Chou T'an-ch'üan, xix, xx.
Chu Yüan-chang, xv.
Chuan hsia pien yung, 17, 58.
Chu-ko bowl, 18.
Chün ware, xv, 37.
Ch'ung Chêng period, 53, 57.
Ch'ung Ning period, 52.
Cicada, 7.
Cloisonné style, 27, 48, 50.
Cobalt, xvi, 1.
Coffee-brown glaze, 42.
Confucius, 45.
Cruet, 32.

De Groot, 48.
Demi-grand feu, 27.
Dresden Collection, 43.

Egg and spinach glaze, xx, 28, 35.
Egg-shell porcelain, xv, xvii, xx, 36, 37, 38.
Egypt, xv.
Eight Buddhist Emblems, 28, 33, 49, 59.
Eight Immortals, 6, 13, 24, 26, 28, 30, 34, 49, 51.
Eight Trigrams, 14, 24, 37, 59.
Emerald green, 36.
Enamelled metal, 28.
Enamels on the biscuit, 23-26.
Enamels on the glaze, 12-22.
European influence, 3, 47.

Fan hung, 10, 36.
Fish and water-weeds, 15, 16.
Fish-bowls, xix.
Fishes, xviii, 10, 53.
Five Blessings, 10.
Flask, 8.
Fo t'ou ch'ing, xix.
Franks Collection, 36, 37.
Fu, 33, 40, 59.
Fu kuei chia ch'i, 5, 16, 17, 18, 59.
Fukien porcelain, 19, 43-47.
Funeral vase, 54.

Garden seats, xviii, 27, 30, 33.
Gorer and Blacker, 34.
Gourd vine, 11.
Graffiato decoration, 27.
Grape-vine pattern, xviii.
Green glaze, 39.
Groom, 55.
Grotto, 31.
Guide to the Pottery and Porcelain of the Far East, 5, 36, 37.

Han-shan, 16, 45.
Hao Shih-chiu, xx.
Hat-stand, 52.
Hen and chickens, xviii, 21.
High-fired glazes, 36.
Ho Chao-tsung, 45.
Holes, drilled, 14, 38.
Holms, J. A., Collection, 25.
Hot-water bowl, 18, 52.
House-boat, 31.
Hsi Wang Mu, 41.
Hsiang Yüan-p'ien, xvi.
Hsiang's Album, xvi, xviii, 10, 12.
Hsien, 14.
Hsien hung, xvii, 10, 58.
Hu p'ing, xvii.
Hua shih, 3.
Huang Jên-lan, 4.
Hui hui ch'ing, 2.
Hundred Birds, The, 6.

I chih, 10.
Imitations, xv, xvi, 10.

Jade Hallmark, 21.
Japanese porcelain, xvi.
Ju ware, xv.
Ju-ch'êng, 40, 58.

K'ang Hsi Encyclopaedia, 43.
Kaolin, xvi.
Kennedy, S. E., Collection, 23, 50.
Kharakhoto, 2.
Kiangnan Ting, 41.
Ko ku yao lun, xvi.
Ko ware, 36, 39.
Kokka, The, 12.
Kuan Ti, 45, 53.
Kuan Yin, xviii, 33, 45.
Kuan Yü, 31, 53.
Kwangtung stoneware, 48.
Kylin, 17, 18, 20, 34, 54.

Later Ceramic Wares of China, The, 3, 45.
Lavender glaze, 36, 38.
Li T'ieh-kuai, 16, 31, 41.
Libation cup, 17, 43, 46.
Ling chih fungus, 10.
Ling lung, xix.
Lists of Imperial porcelain, xvi, 12, 23.
Liu Hai, 16.
Liu hsia, xx.
Lotus, 8, 13, 46.
Lu, 33, 40, 59.
Lü Tung-pin, 31.
Lu wei ch'ing kao, 41, 59.
Lung Ch'ing period, 7.

Ma, 44, 59.
Manchester City Art Gallery, 4, 5, 6, 8, 11, 16, 18, 20, 25, 29, 31, 32, 33, 34, 35, 39, 40, 41, 42, 44, 52, 55.
Marbling, 52.
Marquis Collection, 21.
Ma-ts'ang, xvi, xix.
Mei p'ing, xvii.
Melon vine, 8.
Mesopotamia, 1.
Millet-markings, xvi.
Mixed colours, 12.
Mohammedan blue, xvii-xix, 2, 6, 13.
Monochrome porcelain, 36-42.
Mottled blue, 2, 5.
Murray, G. W., 2.
Musicians, 48, 55.

Nan-fêng Hsien, 1.
Nanking, xv.

Open-work, xix, 19, 27, 30, 31, 32, 46, 47, 48, 49.
Oriental Ceramic Society, Transactions of, 13.

Pa chi hsiang, 33, 59.
Pa kua, 14, 24, 37, 59.
Pail, 13.
Palm eye spots, xvi.
Pao shih hung, 10.
Pâte sur pâte, 36.
Peach, 38.
Peacock, 29.
Pegmatite, 3.
Persia, xv, 2, 5.
Perzynski, F., 3.
Petuntse, xvi.
Pierpont Morgan Collection, xviii.
Pillow, 51.
Plaque, 30.
Po wu yao lan, xvi, xviii, 1, 10, 12, 27.
Portuguese traders, xv.
Pottery and Stoneware, 48-55.
Powder-blue, xix.
Private factories, xvi, xix.
Pu-tai Ho-shang, 44.

Rabbits, 51.
Red and gold decoration, xvii, 13, 14.
Red and green family, xix, 12, 13, 14, 15, 17, 18.
Red, on the glaze, xix, 10, 12, 14, 16.
Red, under the glaze, 10, 11, 36.
Rock and wave pattern, 25.

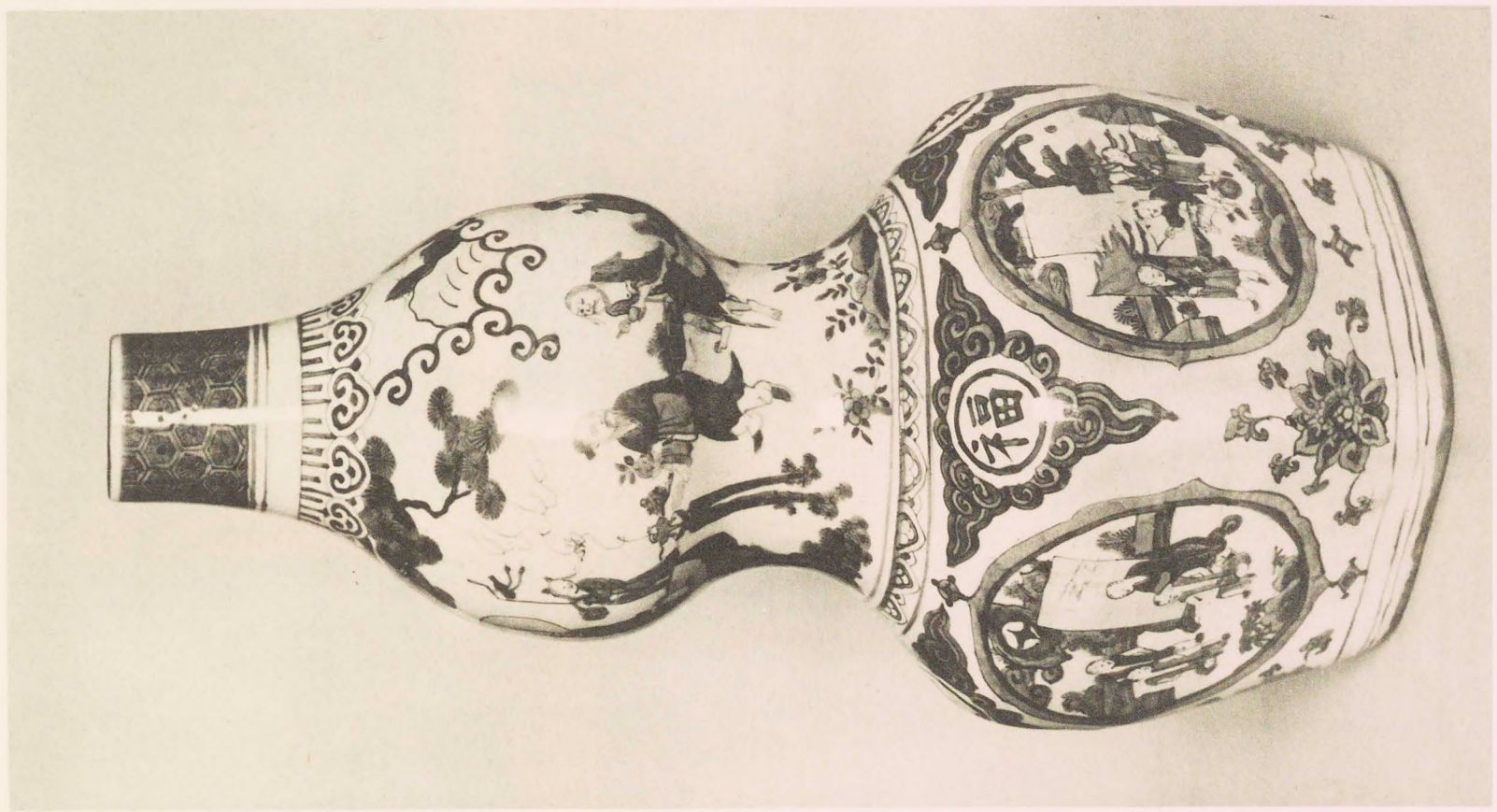
Samarra, 1.
San Kuan, 30.
San ts'ai glazes, 27-35, 48.
Sang de bœuf, 36.
Sanskrit characters, 8, 23, 38.
Sea-horses, 14, 21, 24, 25.
Seals, 47.
Shan pu, 33, 58.
Shao Ch'i, 18, 58.
Shih-tê, 16, 45.
Shih wu kan chu, xvii.
Shop-mark, 21, 25, 34, 35, 41.
Shou, 33, 40, 59.
Shou fu k'ang ning, 6, 58.
Shou Lao, 6, 13, 24, 29, 30, 40, 49, 51.
Shrine, 54.
Siamese market, 22.
Silvery blue, 2, 7.
Singing bird, 7.
Slip decoration, xvii, 36, 42.
" Soft paste," 3.
Soochow, 48.
Spanish traders, xv.
Stand, 15, 20.
Steatite, 3, 41.
Stein, Sir Aurel, 1.
Stem-cup, xviii, 3, 10, 11, 24, 44.
Storks in clouds, 7.
Su-ma-ni, 2, 58.
Sung wares, xv, 1, 3, 12, 36.
Su-ni-p'o, 2, 58.
Syrup ewer, 25, 40.
Szechwan, 48, 54.
Table-screen, 51.
Tamo, 45.
T'an, xviii.
T'ang wares, xv, 1, 27, 48, 50, 51.
T'ao lu, xvi, xvii, 1, 10.
T'ao shuo, xvi, xvii, xviii, 12, 23.
T'ao-t'ieh, 52.
Tazza, 41.
Tê-hua, 43.
Threads of clay, 27-30.
Three Abundances, 10.
Three-colour glazes, 27-35.
Three Fruits, 10.
Ting ware, xv, xvii, xix, 36, 39.
T'o t'ai, 36.
Tomb wares, 48, 54, 55.
Torrance, Rev. Th., 48.
Tortoise, viii, 4.
Tradescant Collection, 48.
Transition wares, 3, 9.
Trapnell Collection, 25, 50.
Ts'a ts'ai, xix, 12.
Ts'ui, xix.
Ts'ui lü, 36.
Tulips, 9.
Tung-fang So, 41, 46.
Turquoise glaze, 38, 41.
Turquoise green enamel, 12, 17, 18.
Twin Genii, the, 16, 45.

Violet-blue enamel, 12, 20.

Wan li wu ts'ai, xx, 12, 13.
Wang Chih, 28.
Wares of the Ming Dynasty, The, xvi, 4, 6, 8, 10, 15, 16, 17, 21, 24, 29, 31, 32, 41, 48, 49, 50.
Water-pot, 47.
Wave and plum-blossom pattern, 21, 23, 24, 25.
Wei-t'o, 53.
White porcelain, 36, 37, 43-47.
Wine-cup, xviii, 15, 38.
Woninran, 4.

Yao tzŭ yung, 8, 58.
Yellow glaze, xviii, 16, 39.
Yi-hsing ware, 48.
Ying ch'ing ware, 44.
Yü t'ang chia ch'i, 21, 59.
Yüan wares, 1, 3.
Yung Lo porcelain, xv, 37

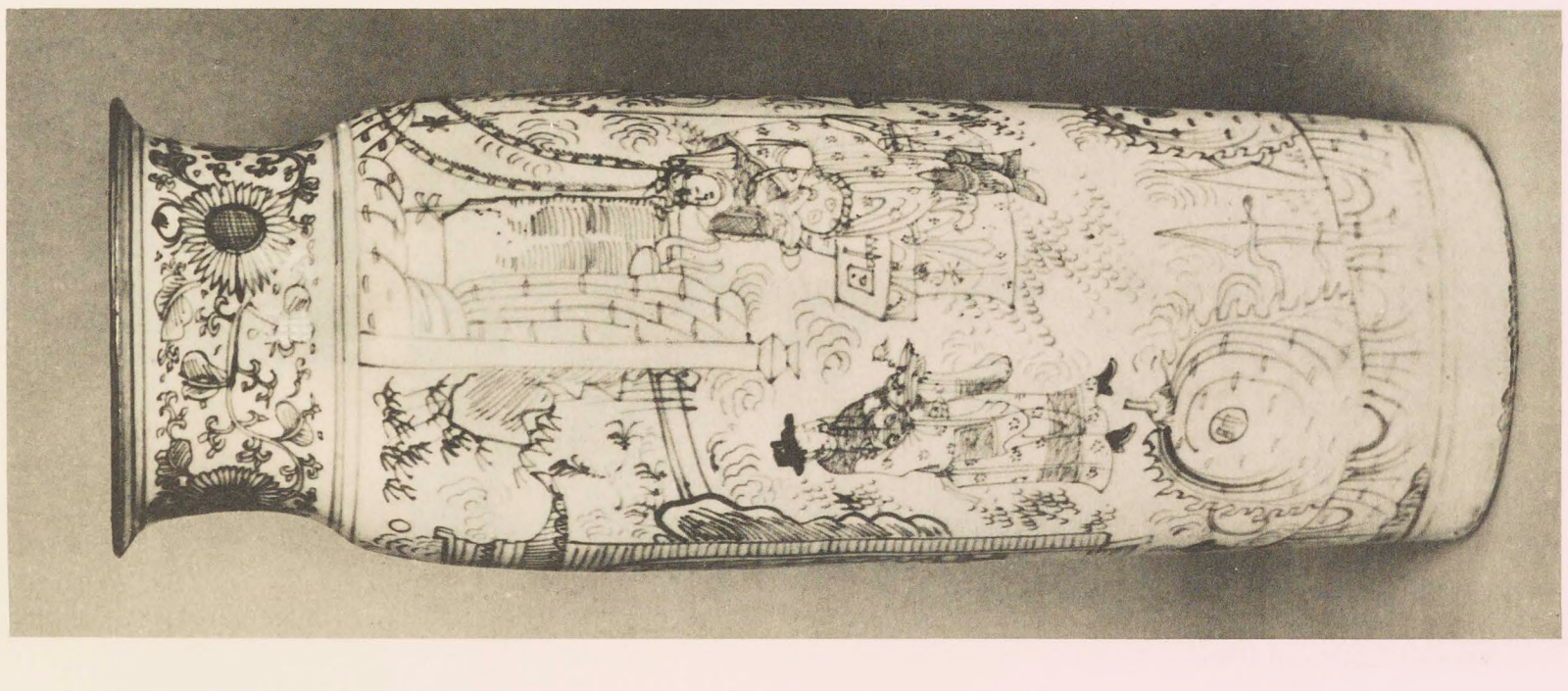
PLATES



D 24



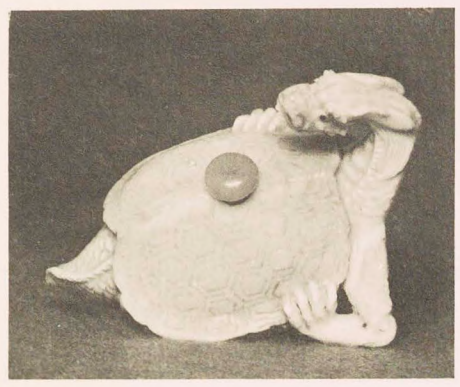
D 1



D 12



D 4



D 7



D 5



D 8



D 9



D 2



D 13



D 3



D 14



D 26



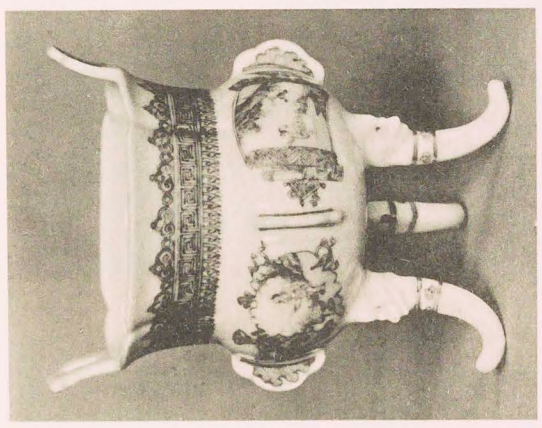
D 21



D 19



D 22



D 44



D 20



D 10



D 27

D 28



D 25



D 29



D 23



D 30



D 17



D 16



D 33



D 32



D 35



D 36



D 31



D 34



D 31



D 15



D 41



D 37



D 18



D 42



D 40



D 6



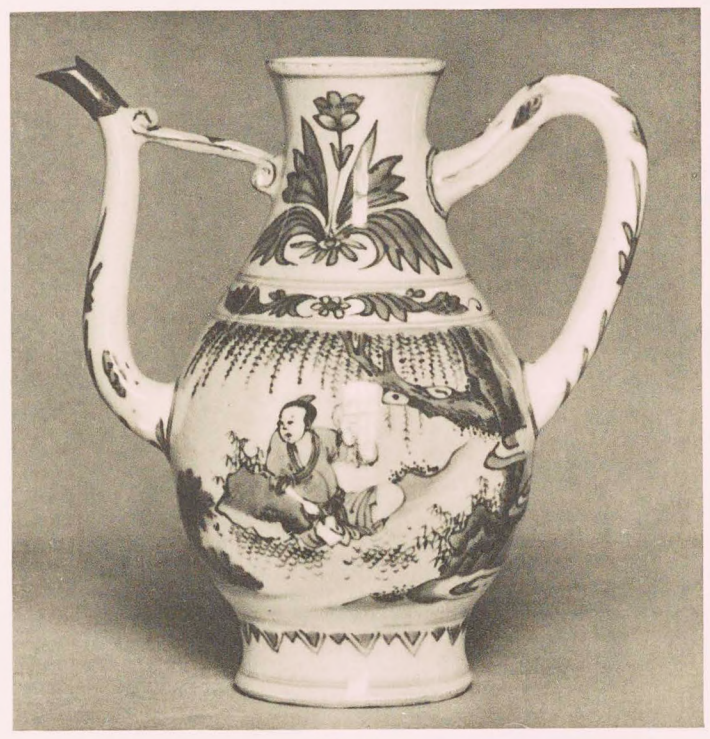
D 39



D 54



D 48



D 43



D 52



D 55



D 38



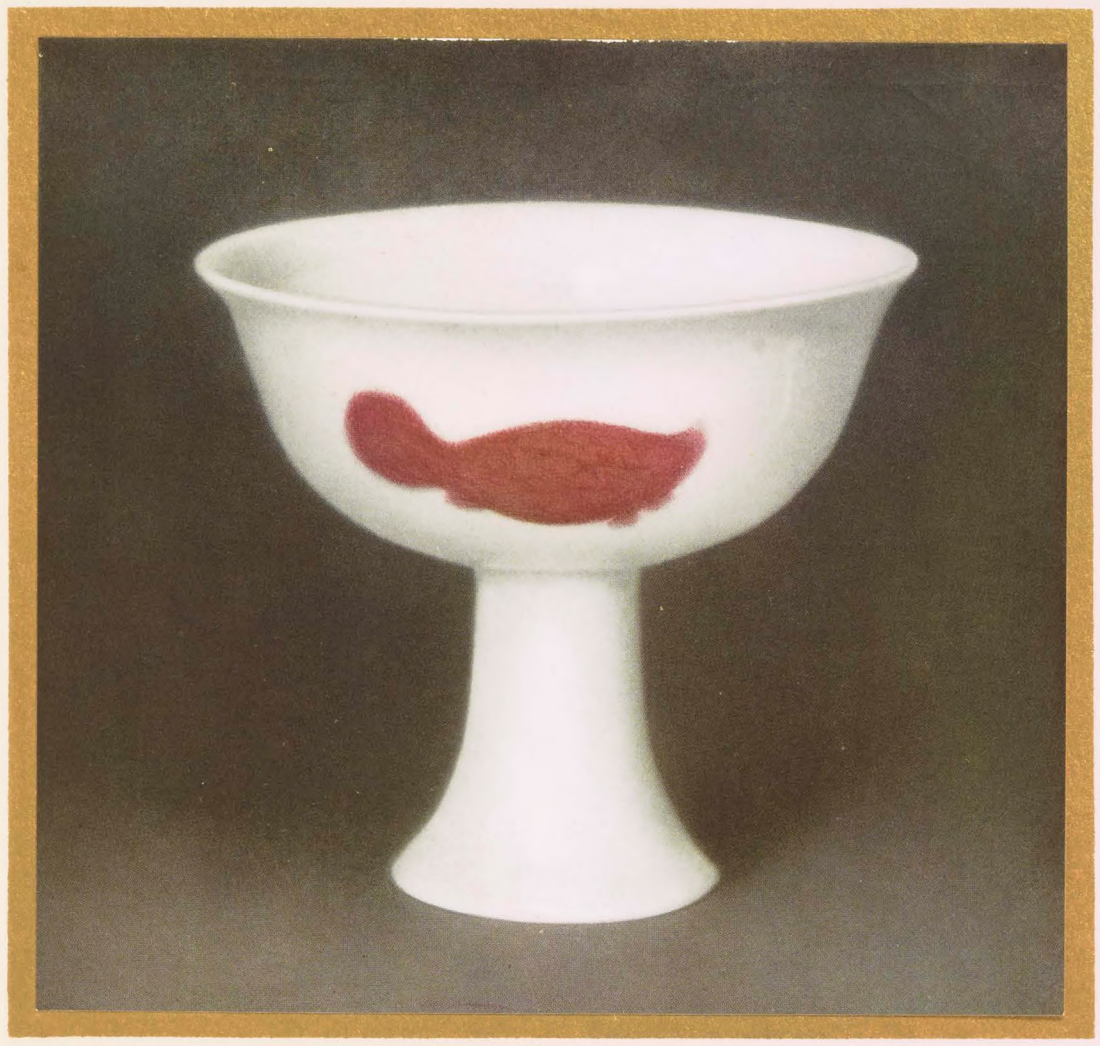
D 11



D 47



D 235



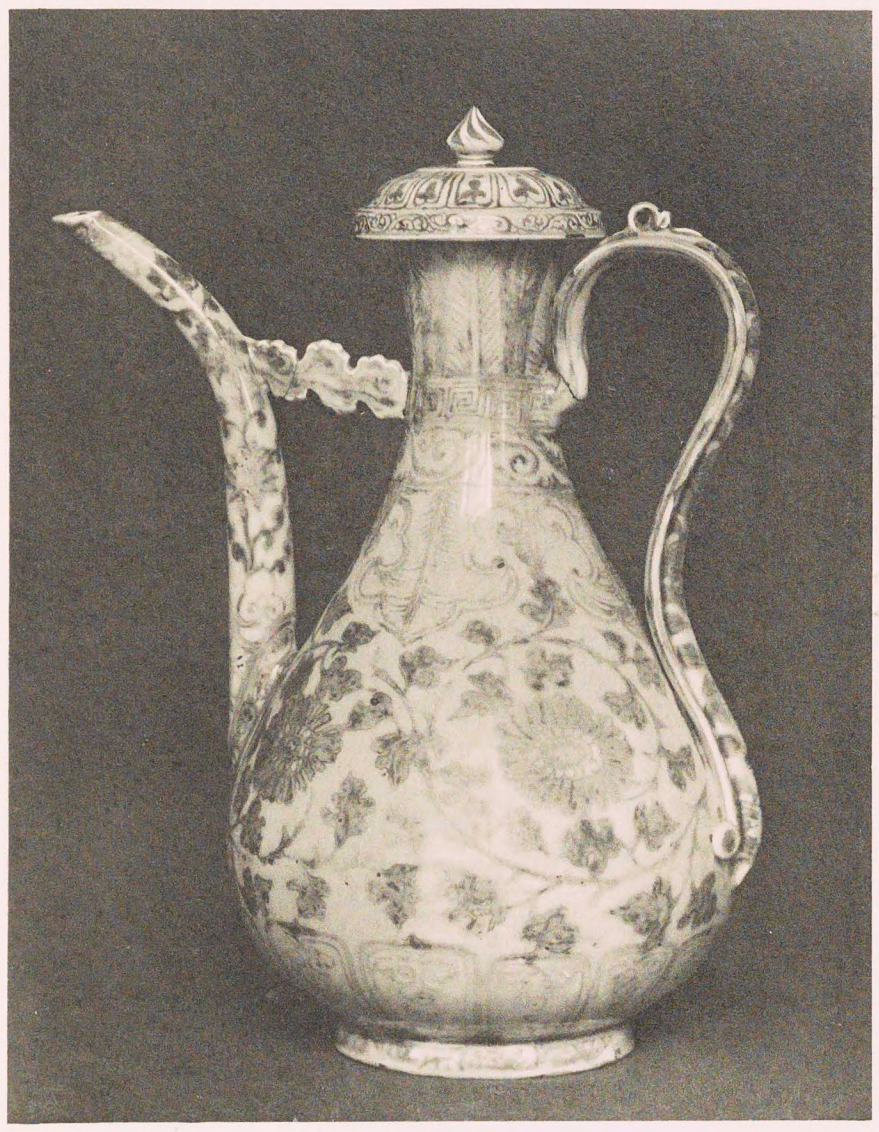
D 47



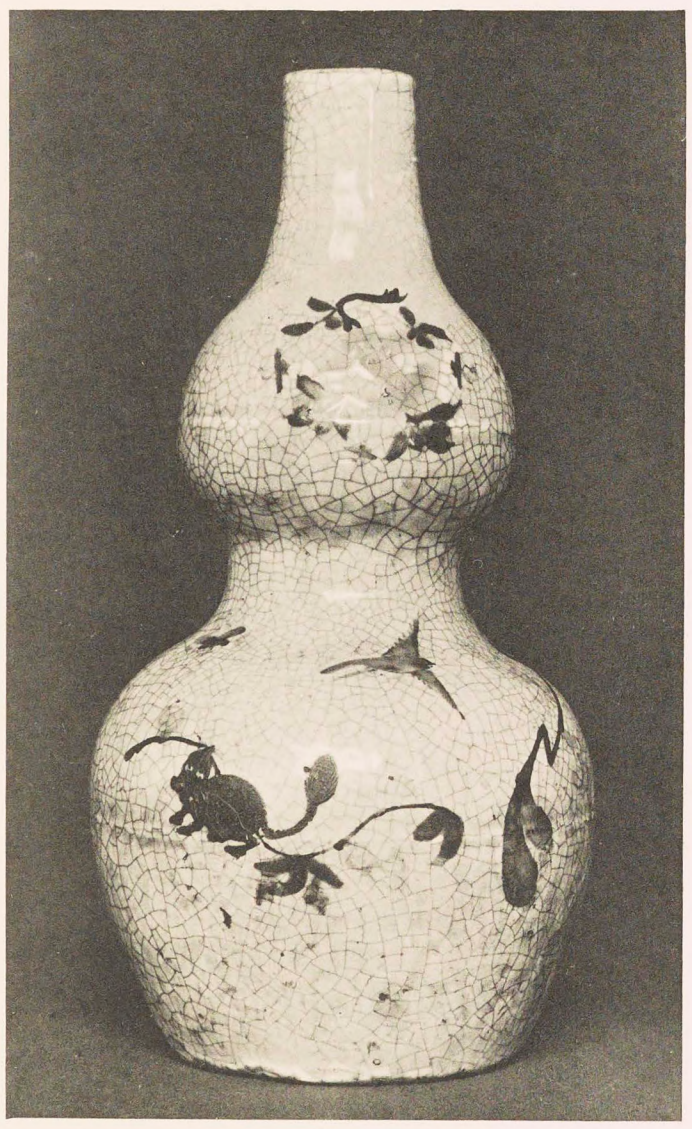
D 235



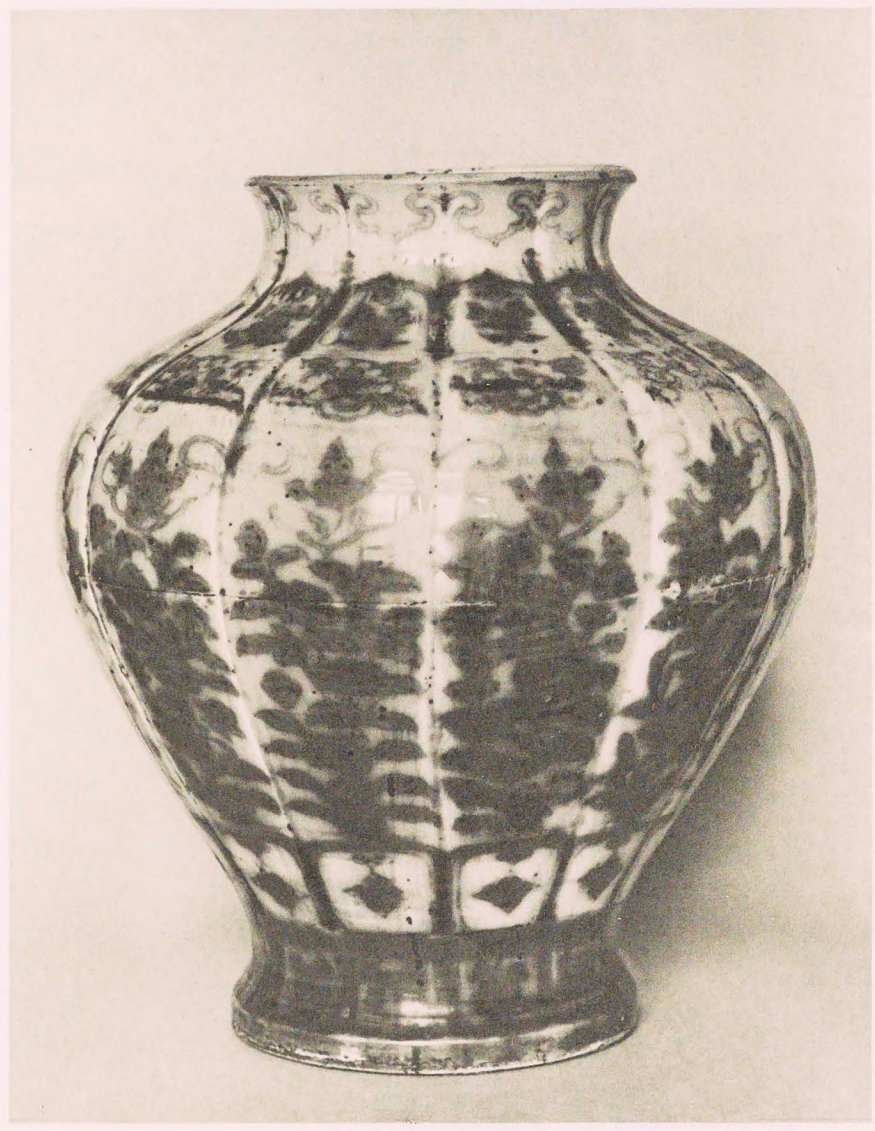
D 53



D 50



D 51



D 49



D 59



D 60



D 61



D 62



D 79



D 60



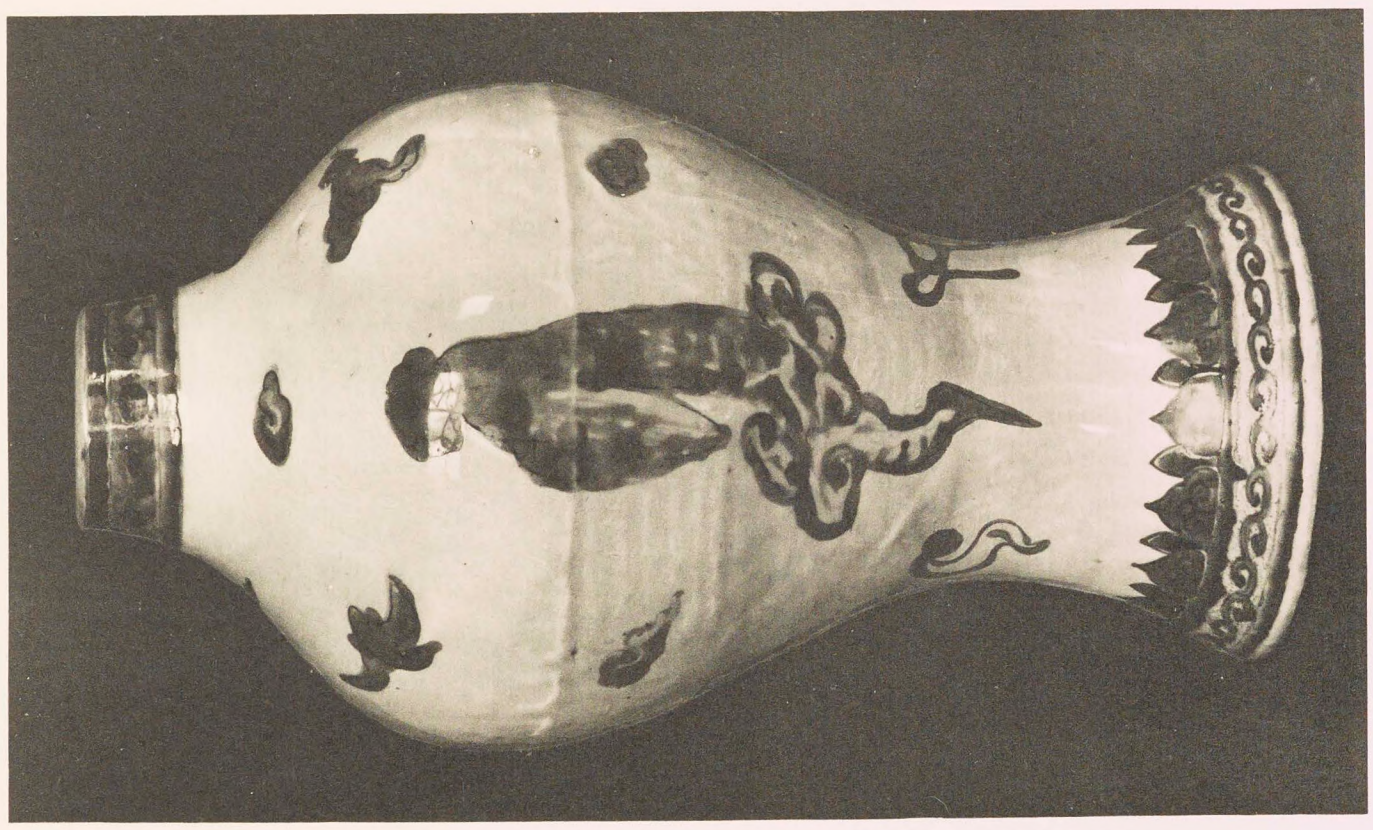
D 61



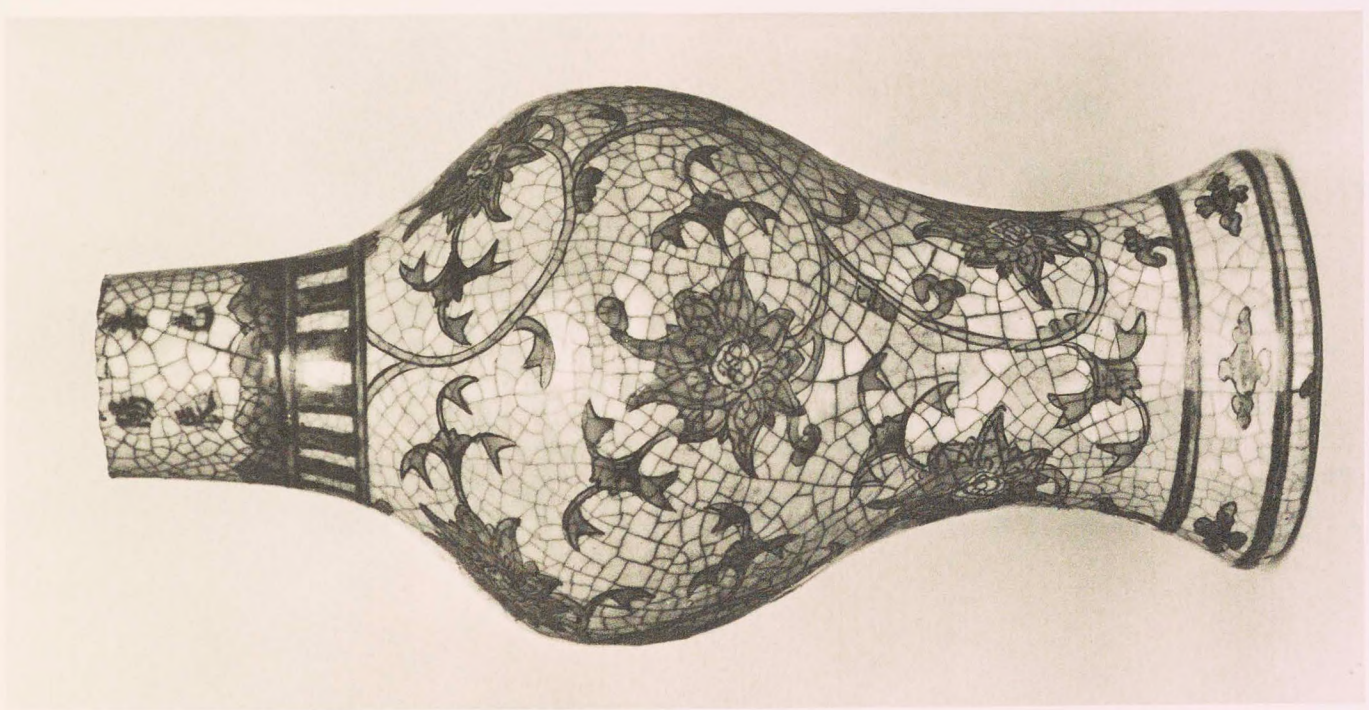
D 62



D 63



D 65



D 64



D 70



D 69



D 67



D 71



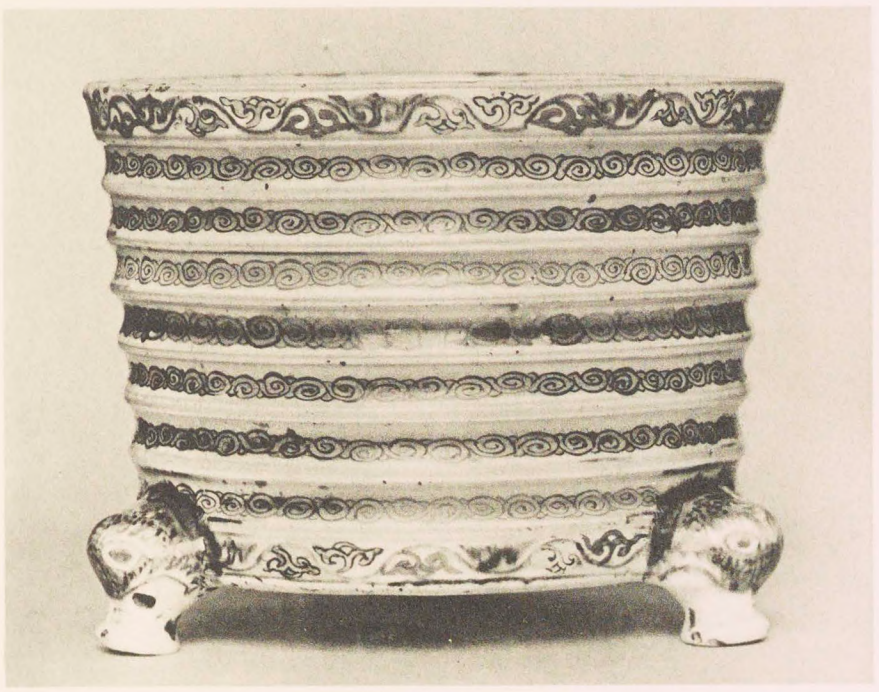
D 73



D 95







D 105



D 75



D 91



D 90

D 72

D 101



D 78



D 77



D 78



D 77



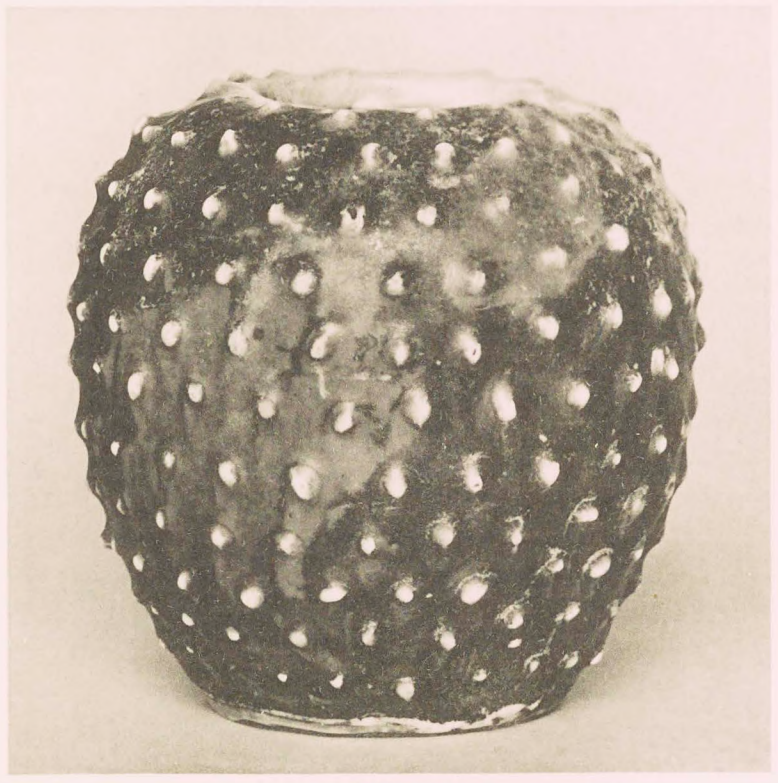
D 66



D 88



D 83



D 85



D 87



D 86



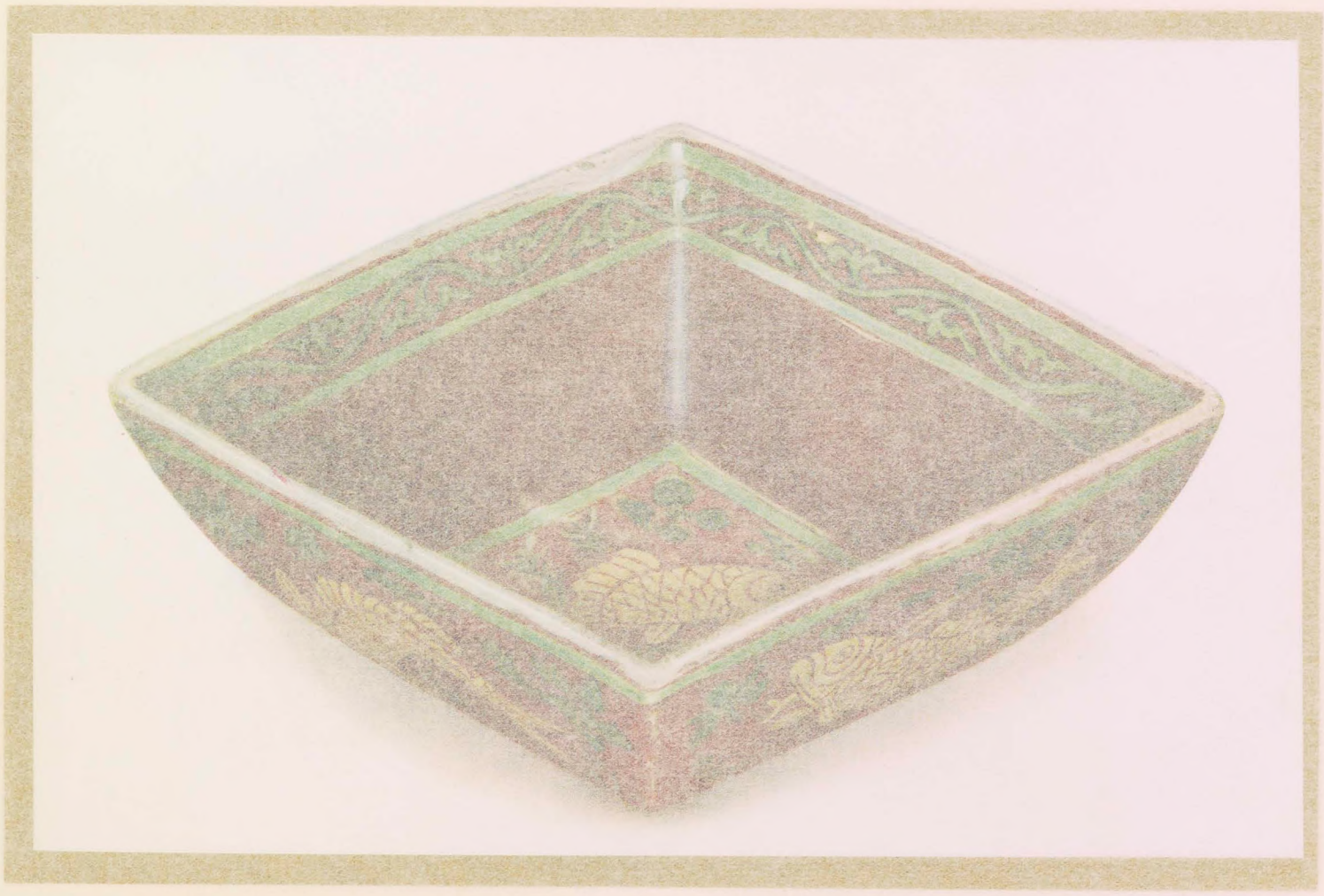
D 84



D 82



D 80



D 81



D 82



D 80



D 81



D 123



D 96



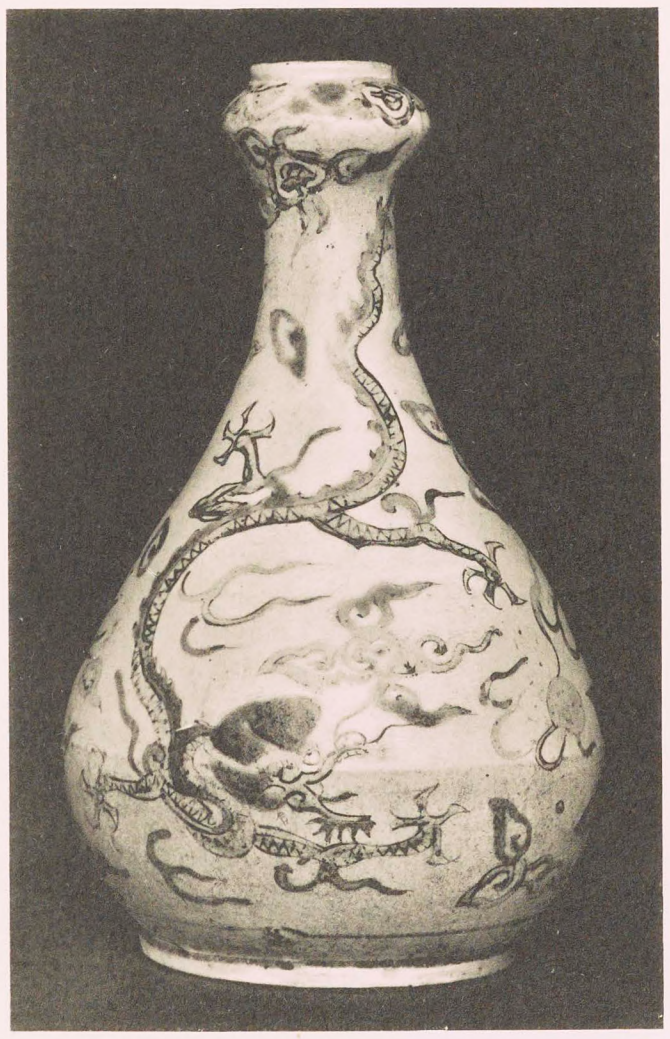
D 98



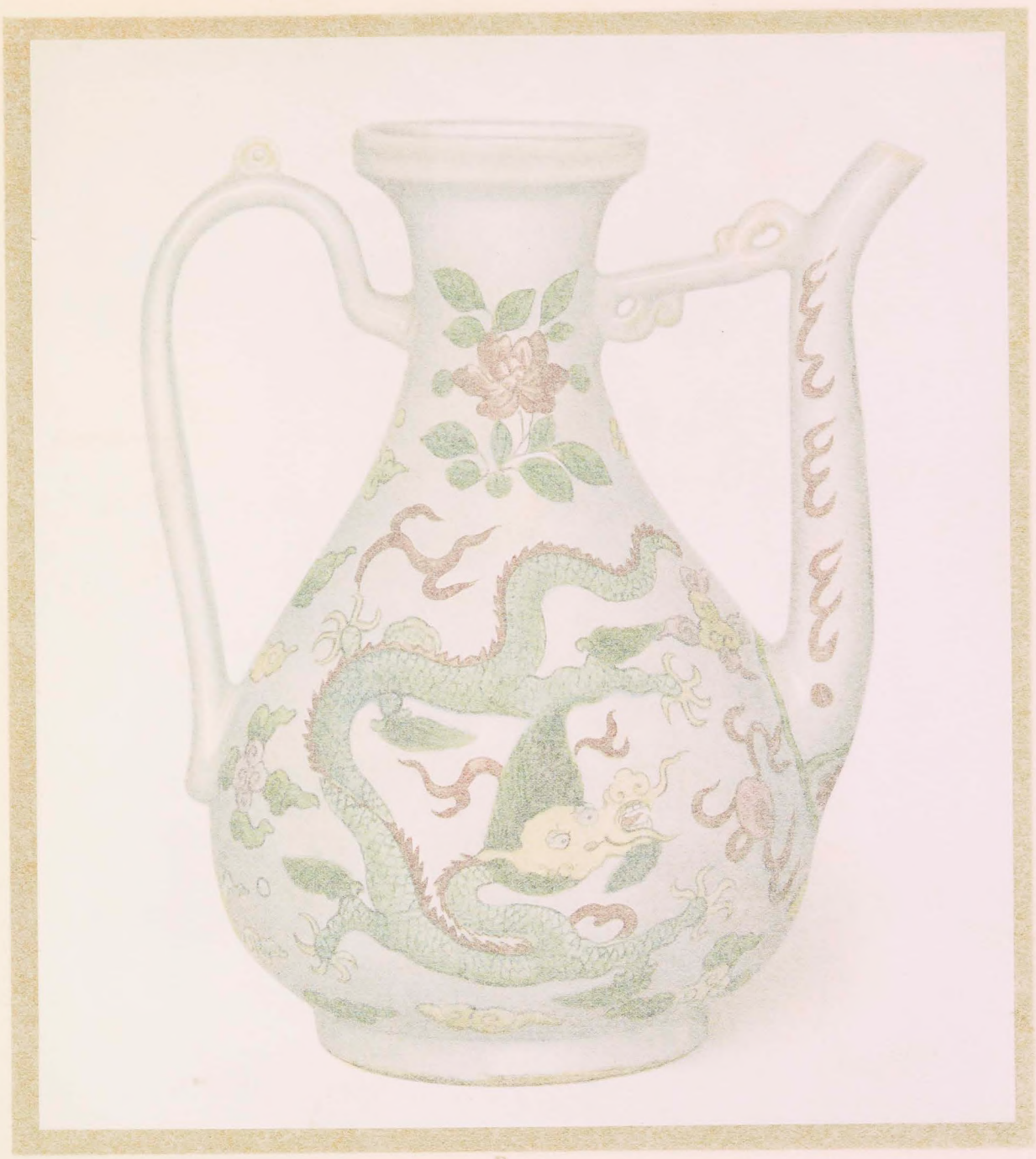
D 97



D 102



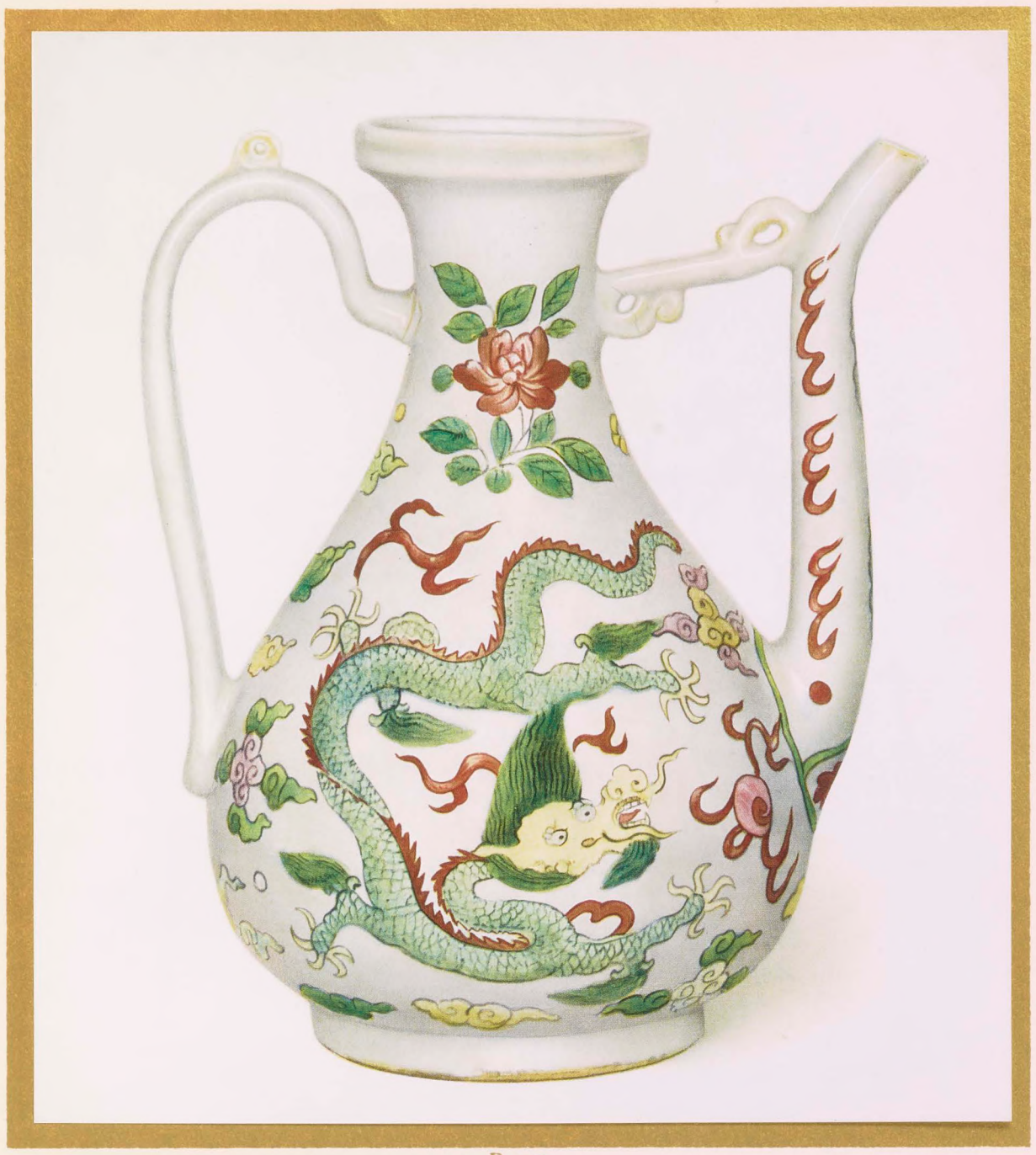
D 74



D 103



D 94



D 103



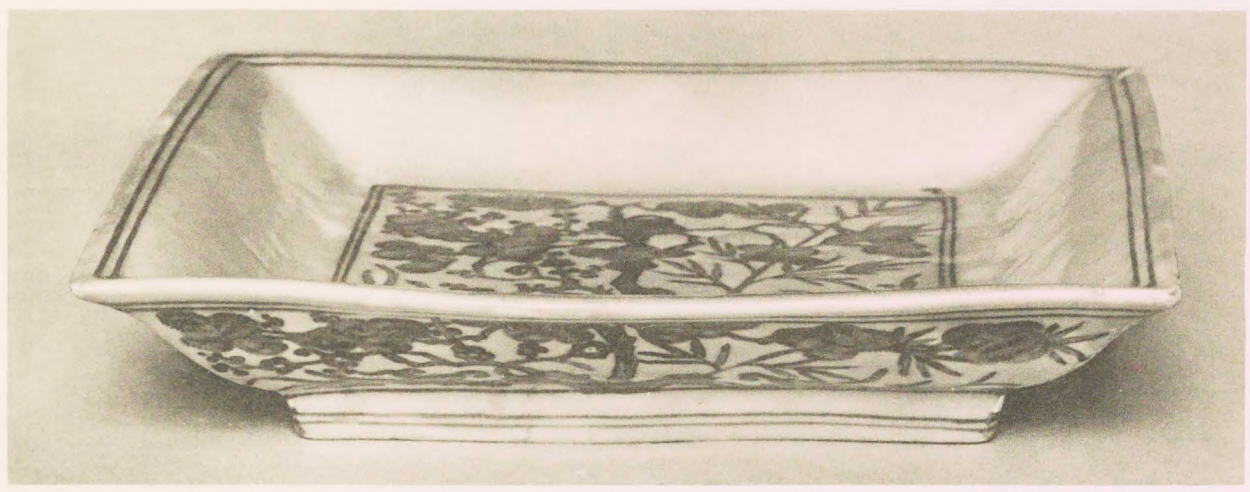
D 94



D 93



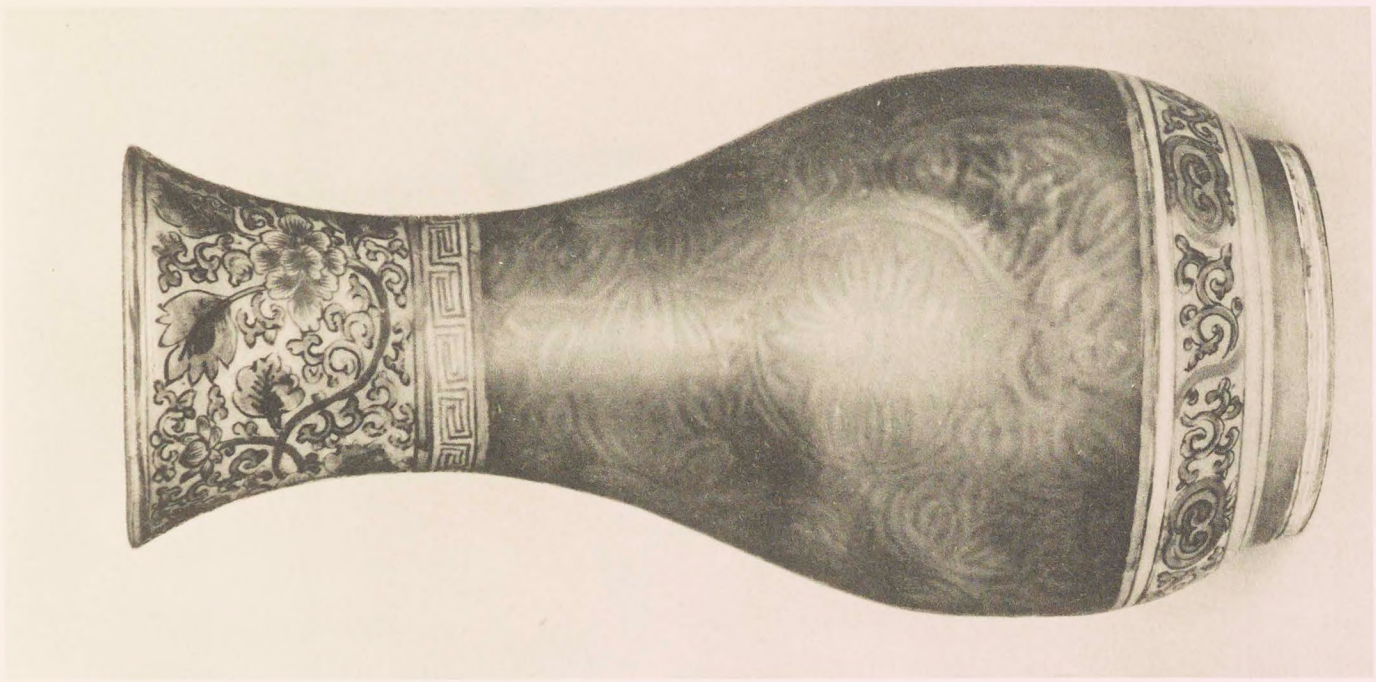
D 76



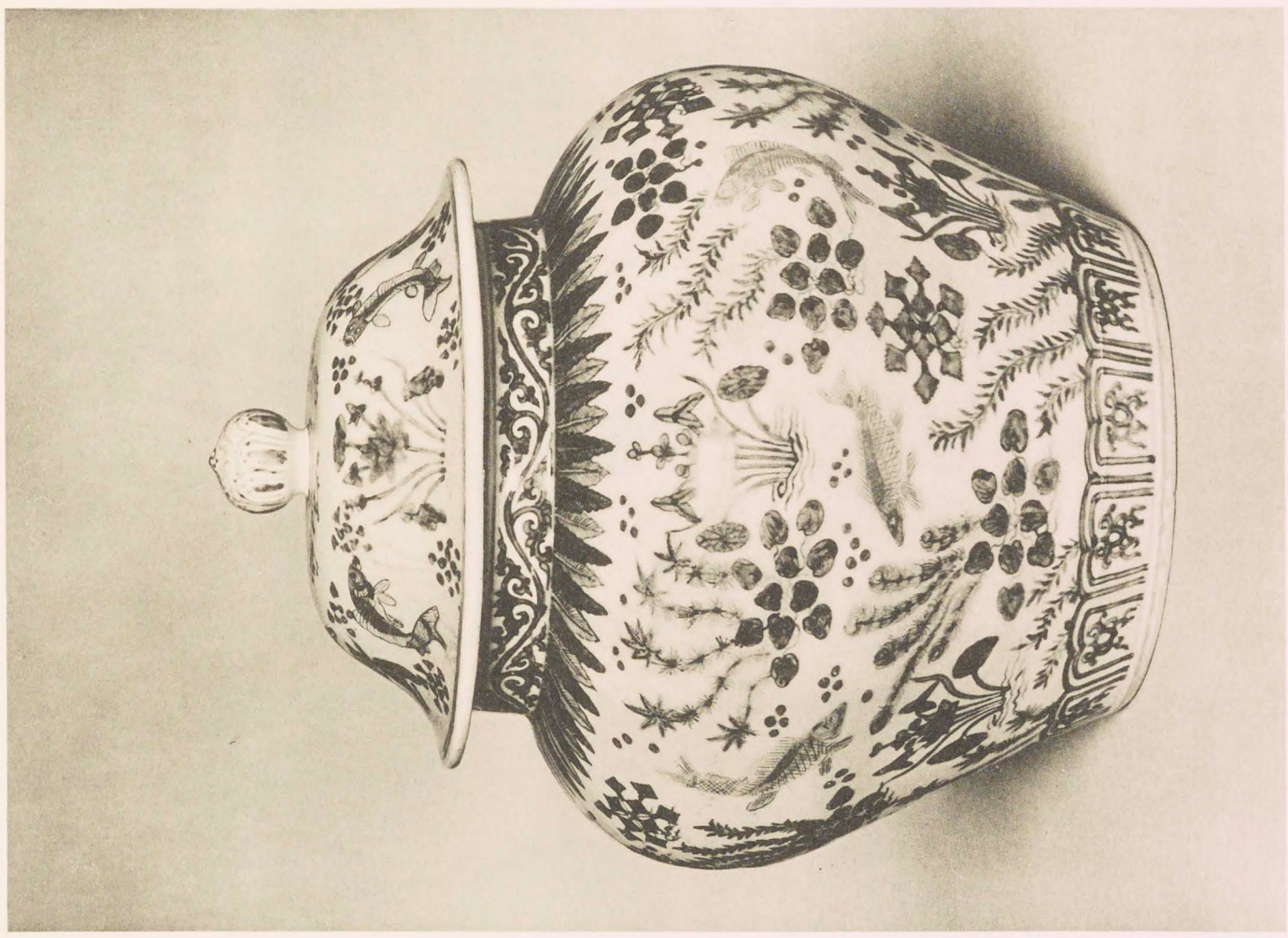
D 89



D 111



D 116



D 92



D 106



D 115



D 104



D 115



D 104



D 109



D 108



D 114



D 107



D 120



D 119



D 118



D 113



D 121



D 112



D 99



D 100



D 117



D 110



D 133



D 131



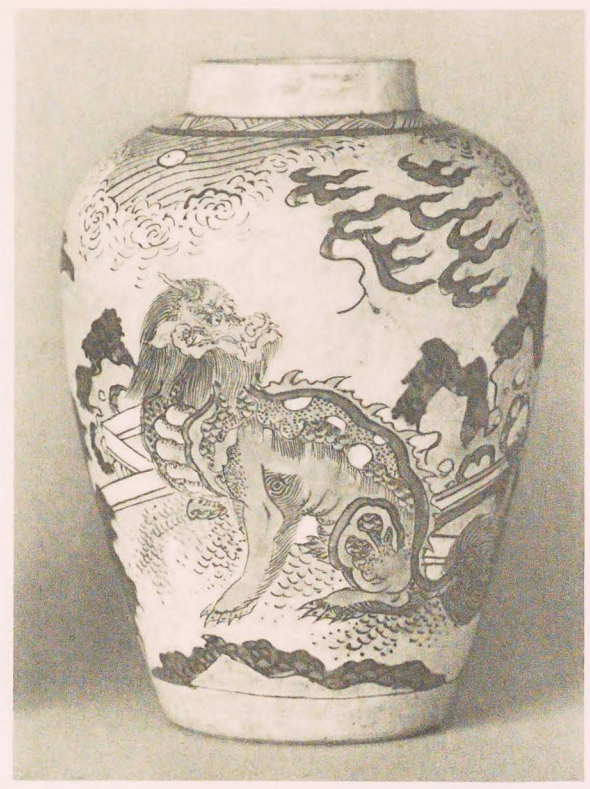
D 133



D 131



D 146



D 145



D 143



D 147



D 130



D 132



D 138



D 139



D 141



D 142



D 140



D 137



D 135



D 148



D 144



D 134



D 136



D 144



D 134



D 136

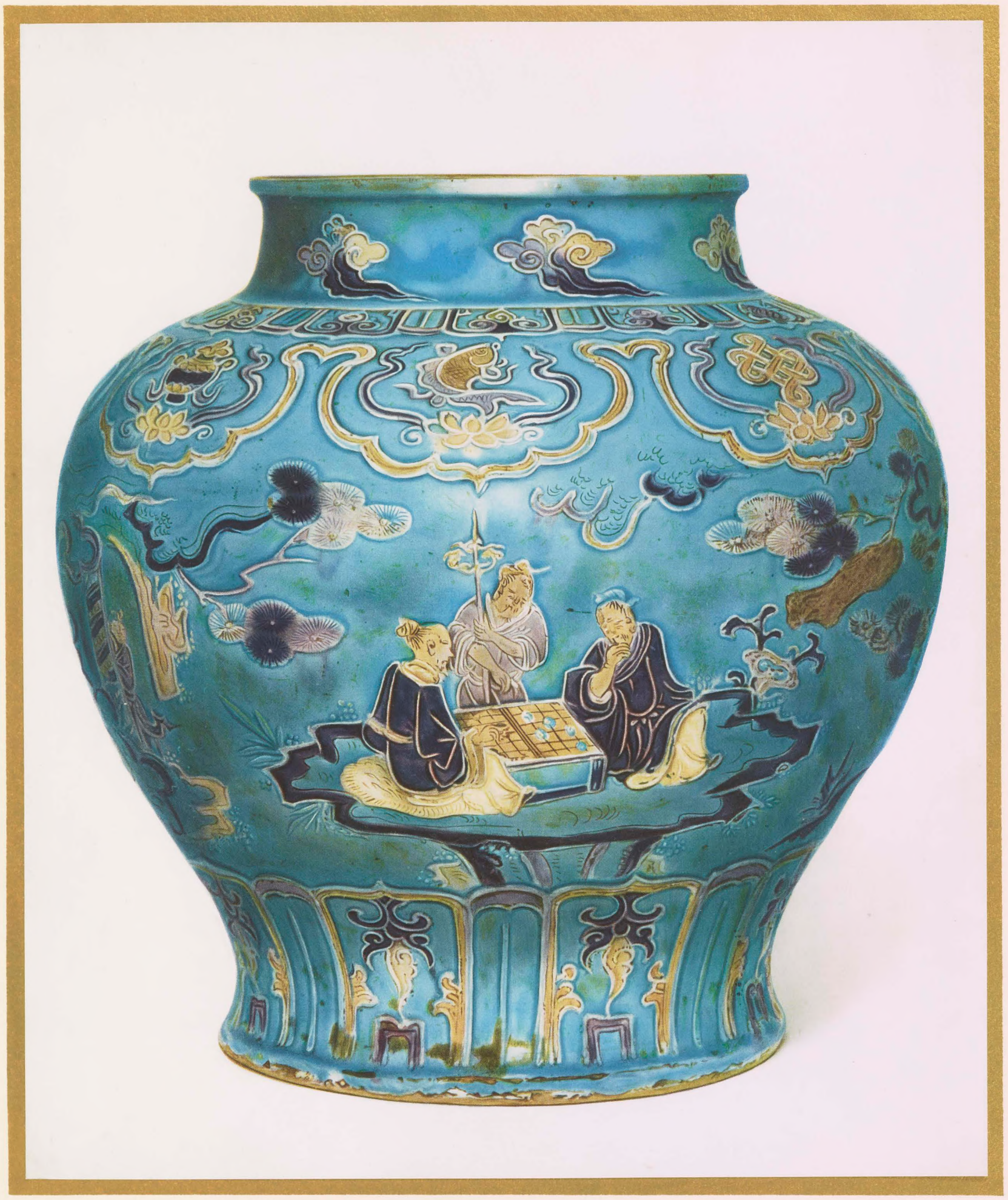


D 155



D 167





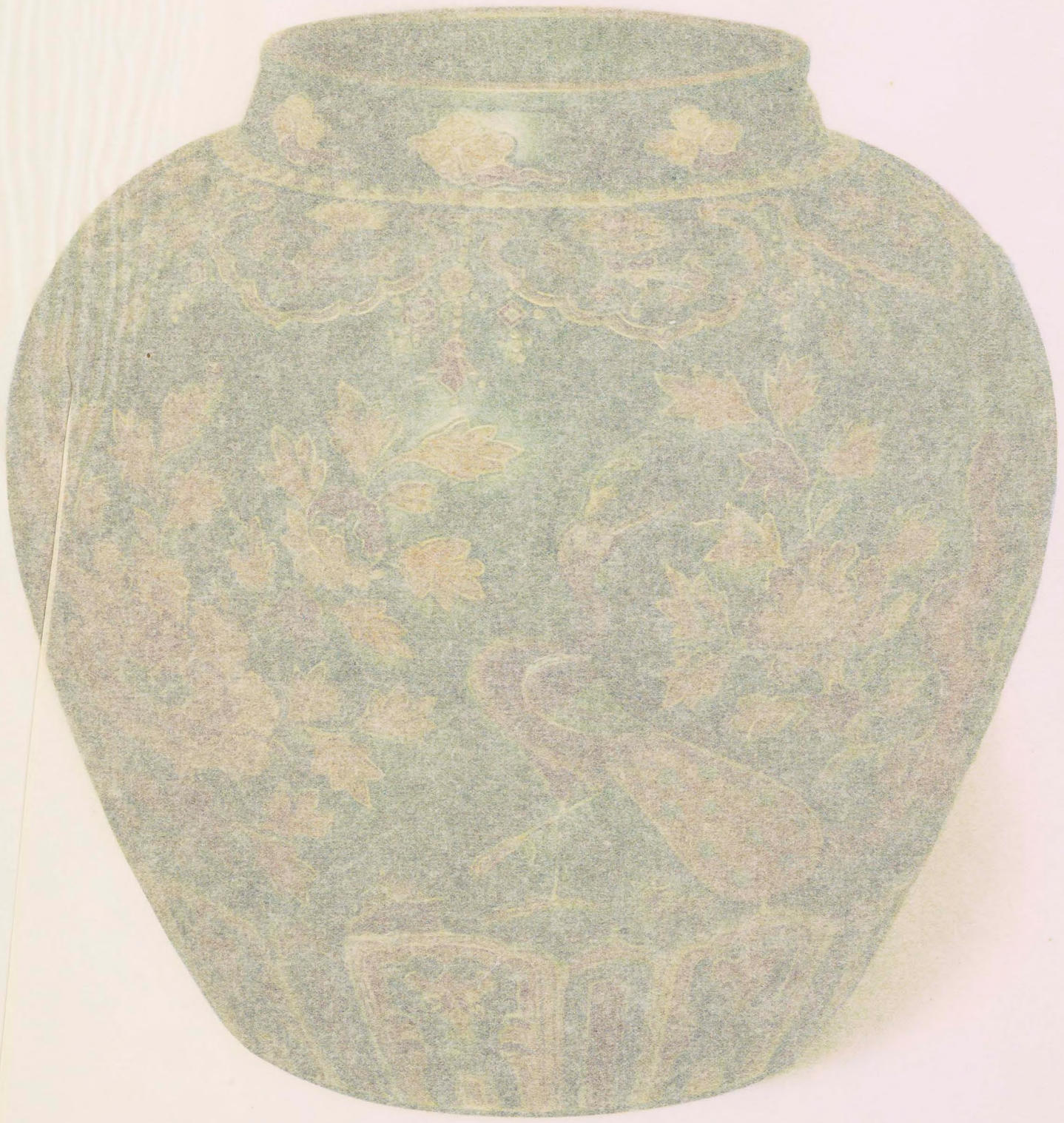
D 156



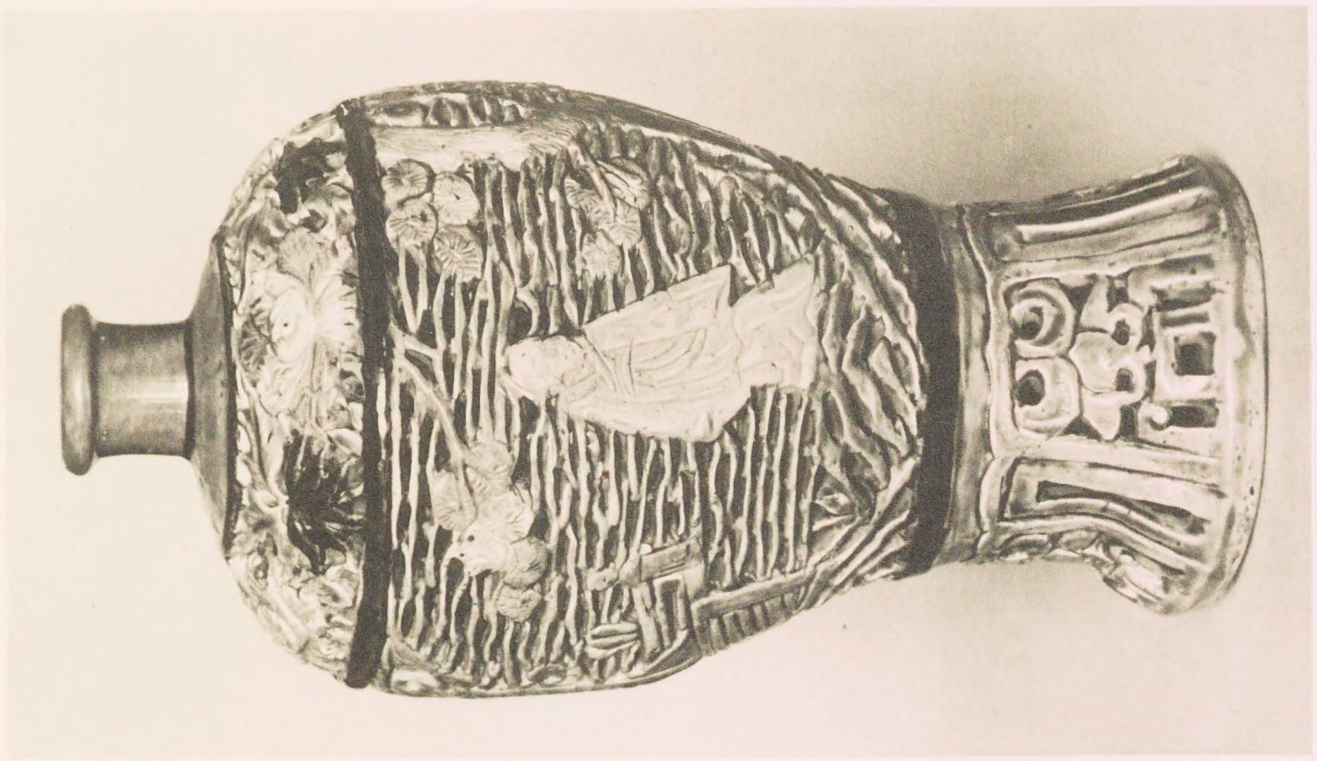




D 157



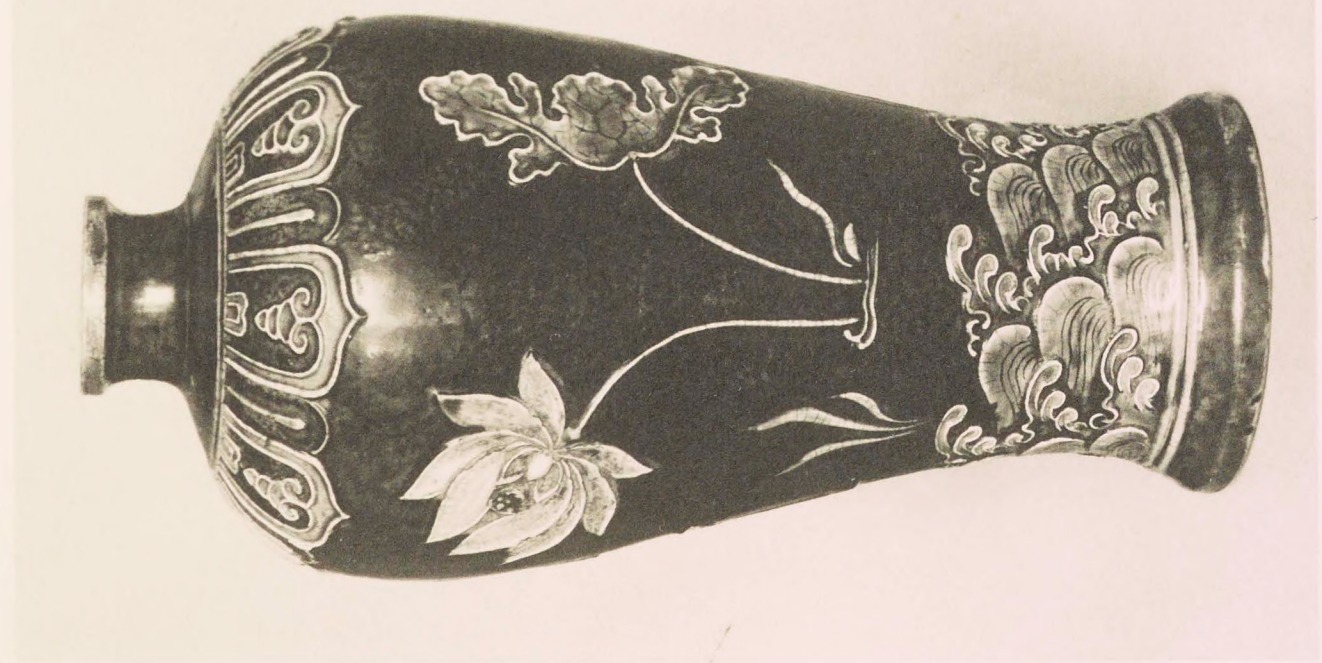




D 169



D 179



D 160









D 168



D 170

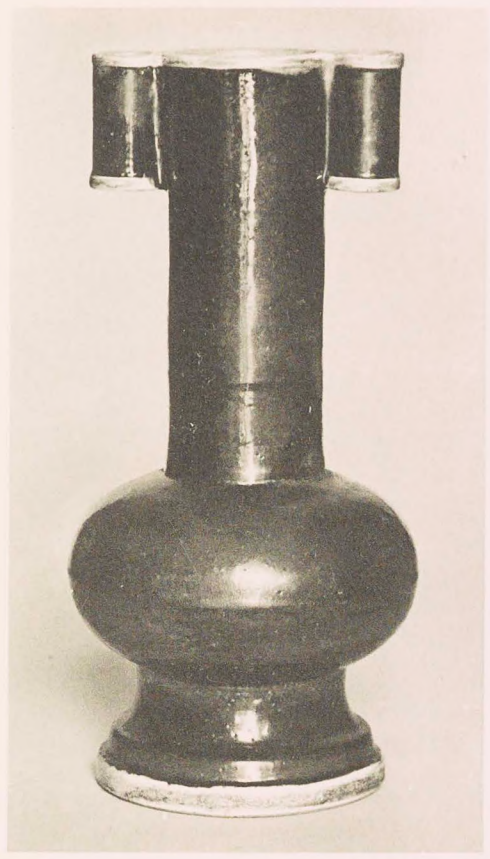


D 164





D 162



D 172



D 163



D 184



D 182



D 181



D 180





D 174



D 175



D 194



D 186



D 190



D 195



D 187



D 166



D 173



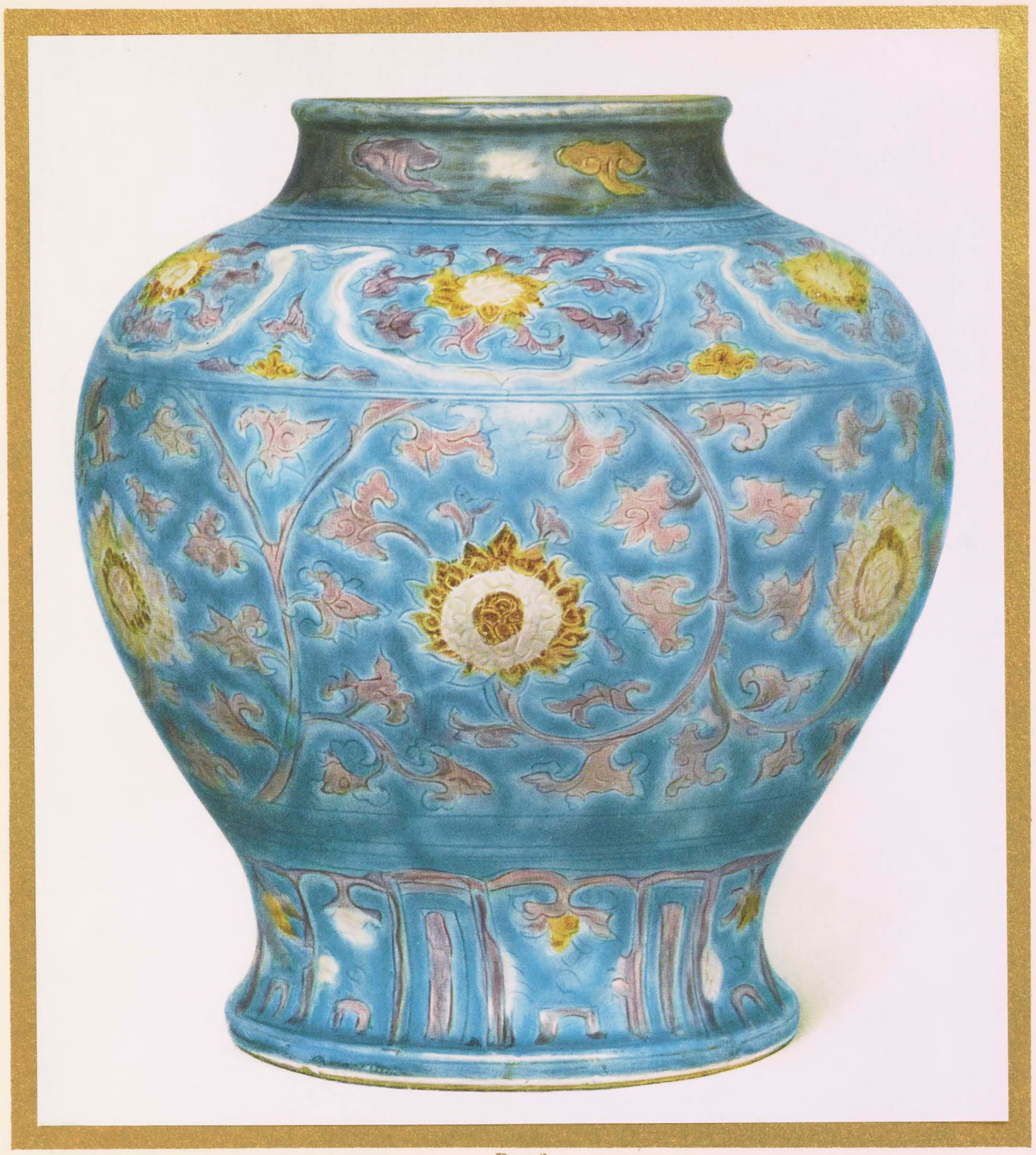
D 165

PLATE XLIII



D 178

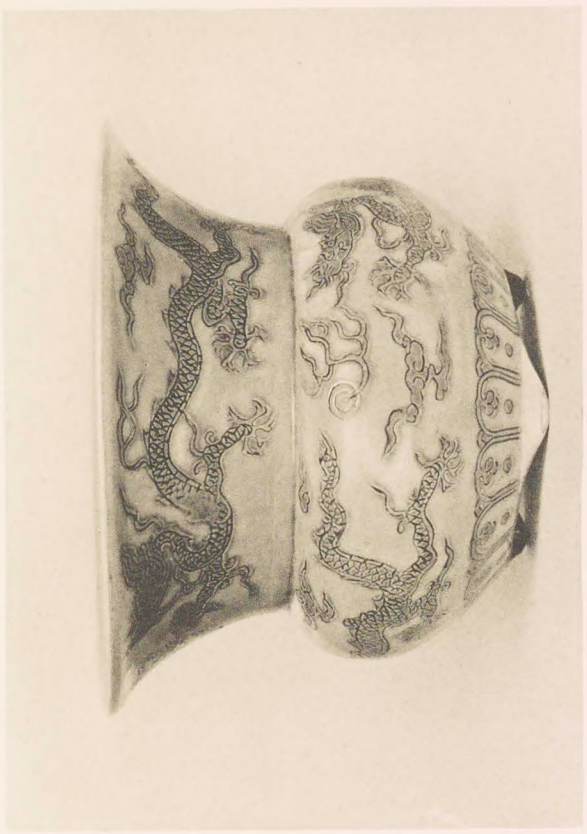
D 177



D 178



D 177



D 176



D 202



D 201



D 185



D 189







D 197



D 198



D 196



D 183



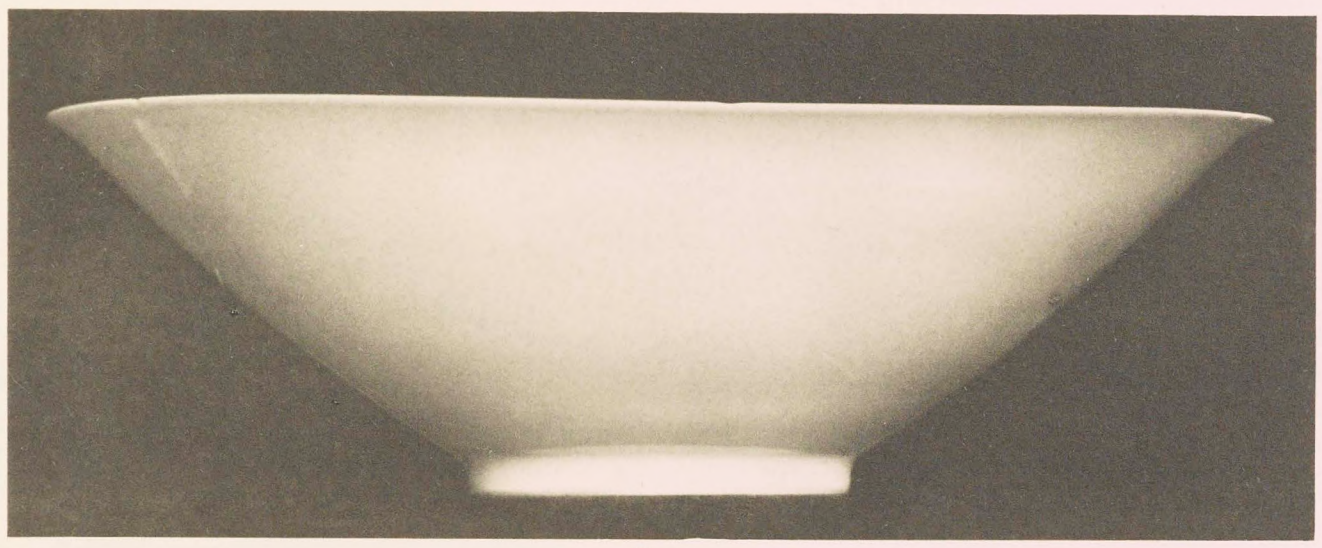
D 192



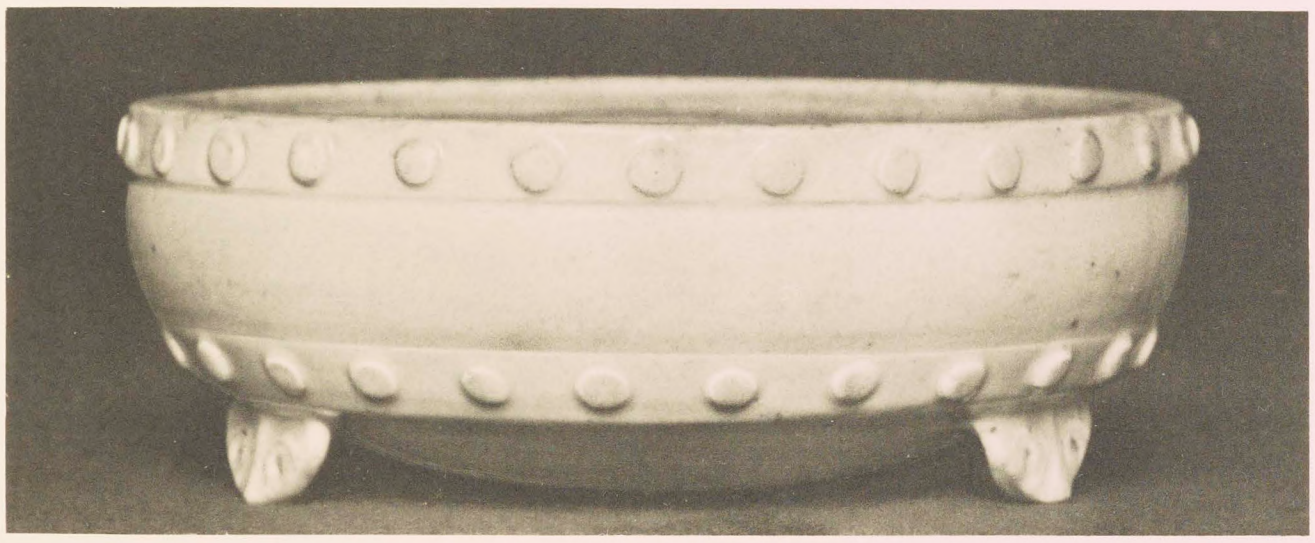
D 191



D 210



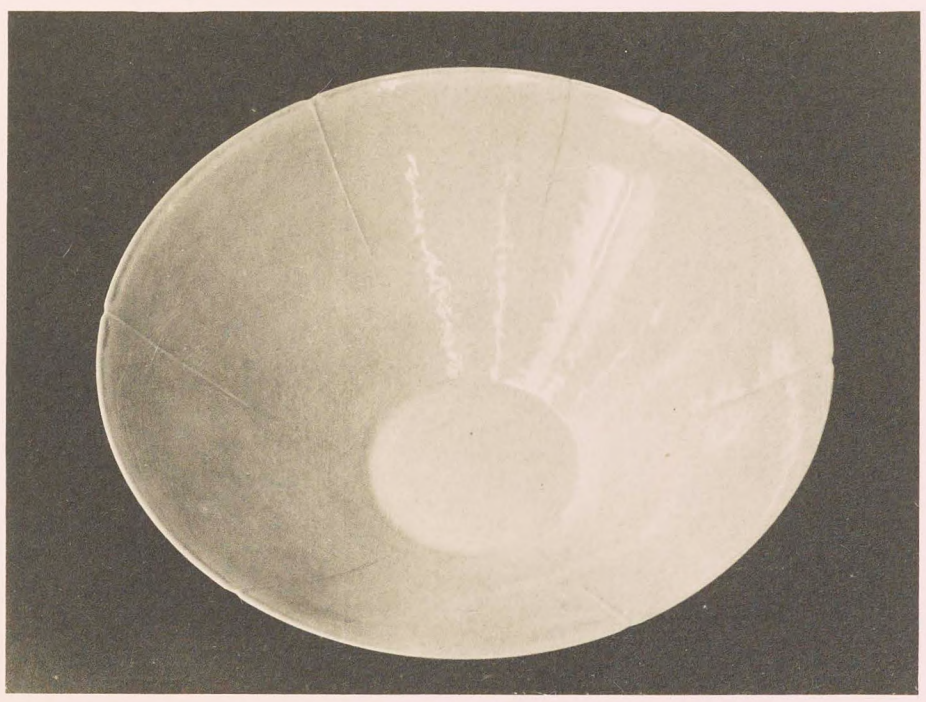
D 211



D 213



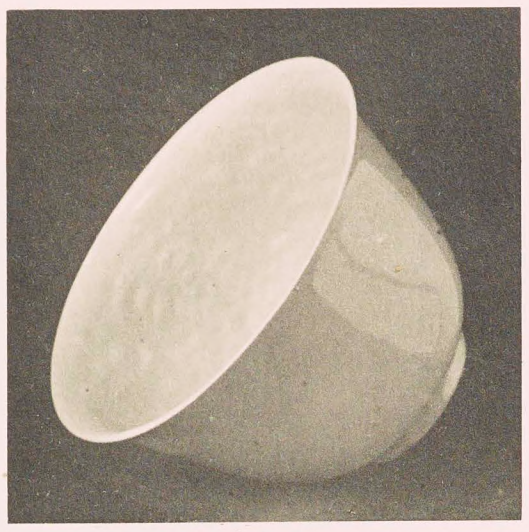
D 247



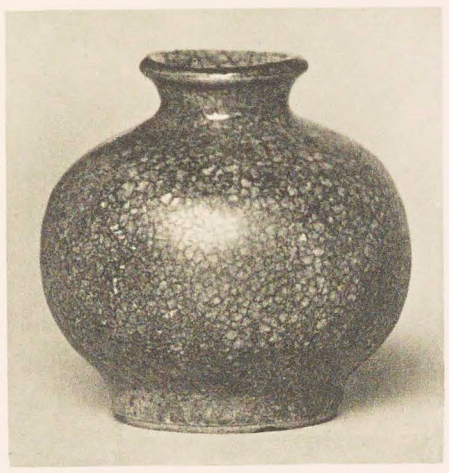
D 212



D 246



D 218



D 232



D 251



D 233



D 227



D 216



D 214



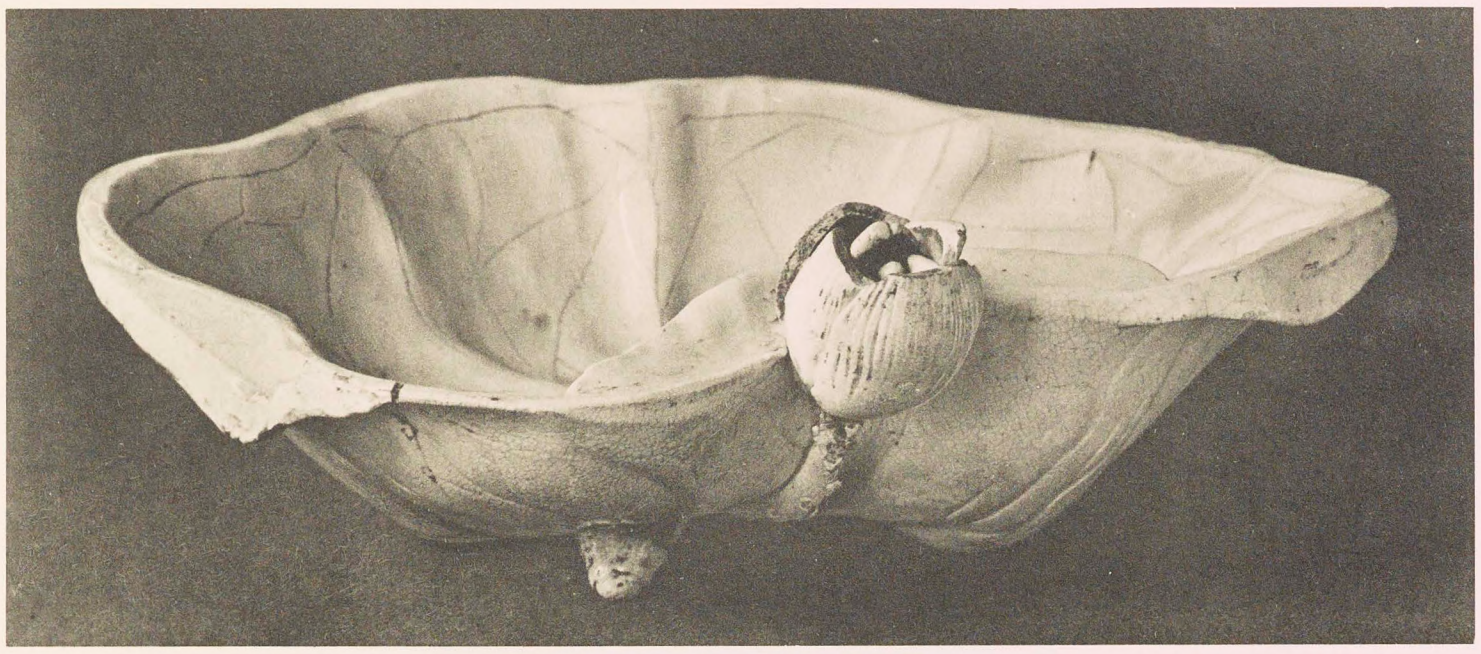
D 217







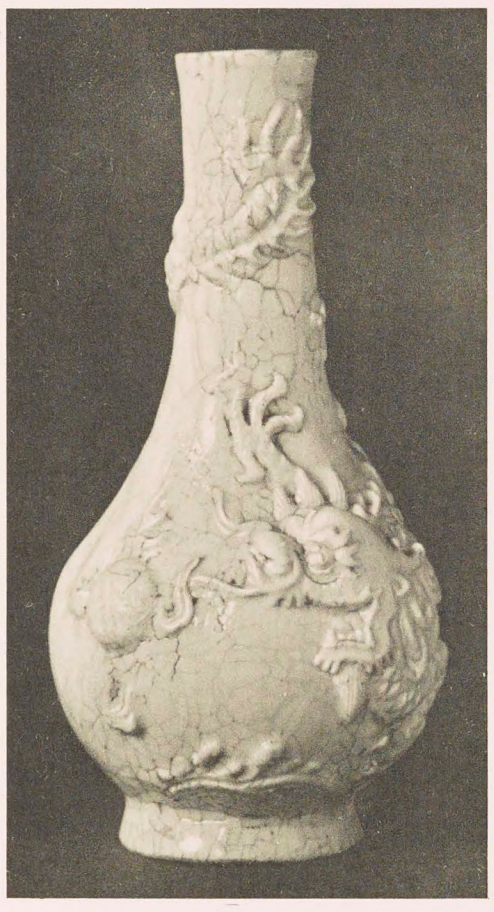
D 221



D 248



D 236



D 229



D 249



D 230

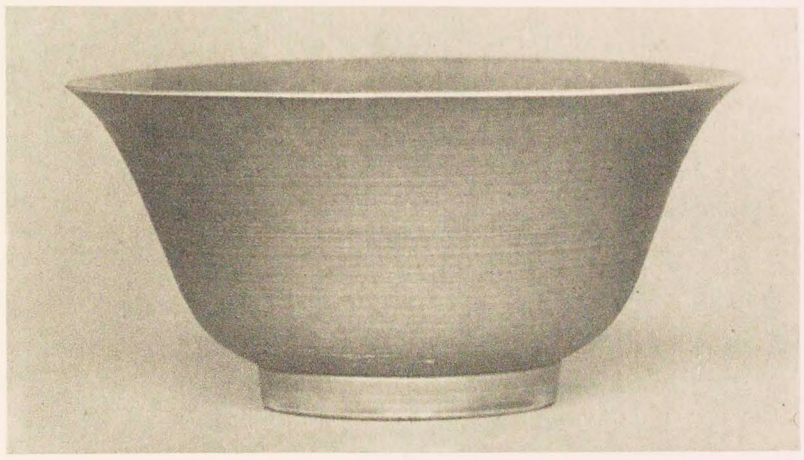


D 219





D 224



D 243



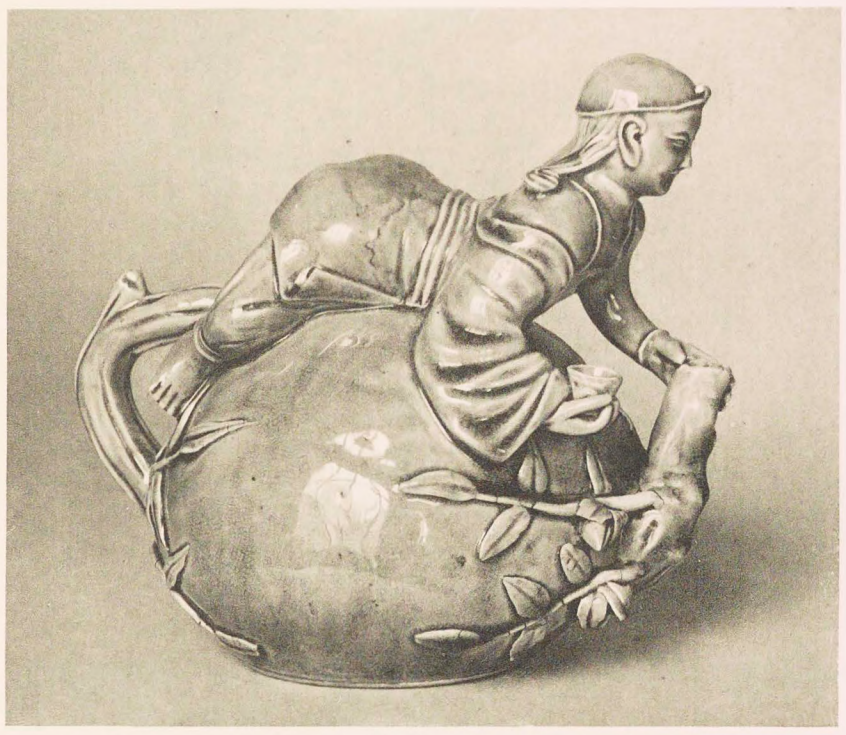
D 228



D 244



D 215



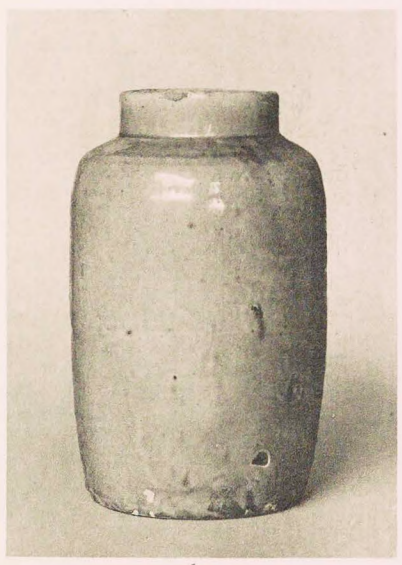
D 223



D 234



D 231



D 220



D 222



D 226



D 225



D 226



D 225



D 239



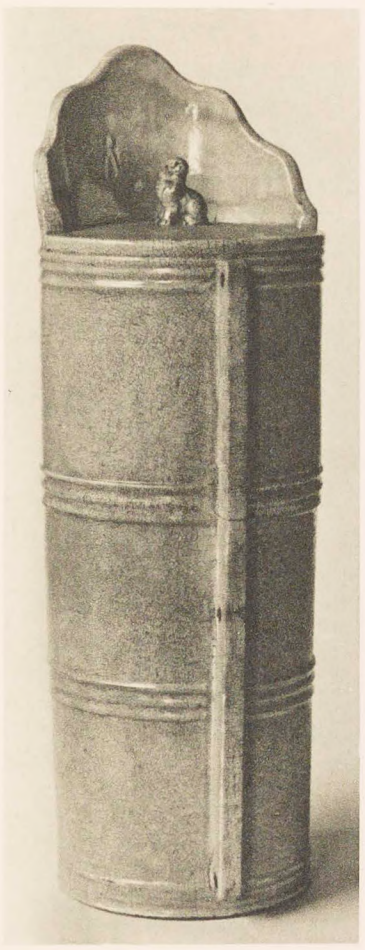
D 238



D 240



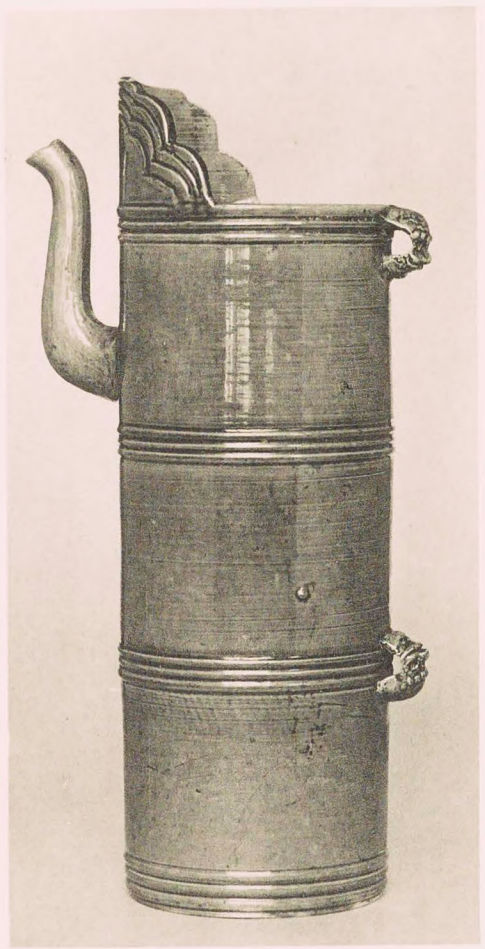
D 245



D 242



D 237



D 241



D 259



D 256



D 255



D 260



D 257



D 258

PLATE LVI



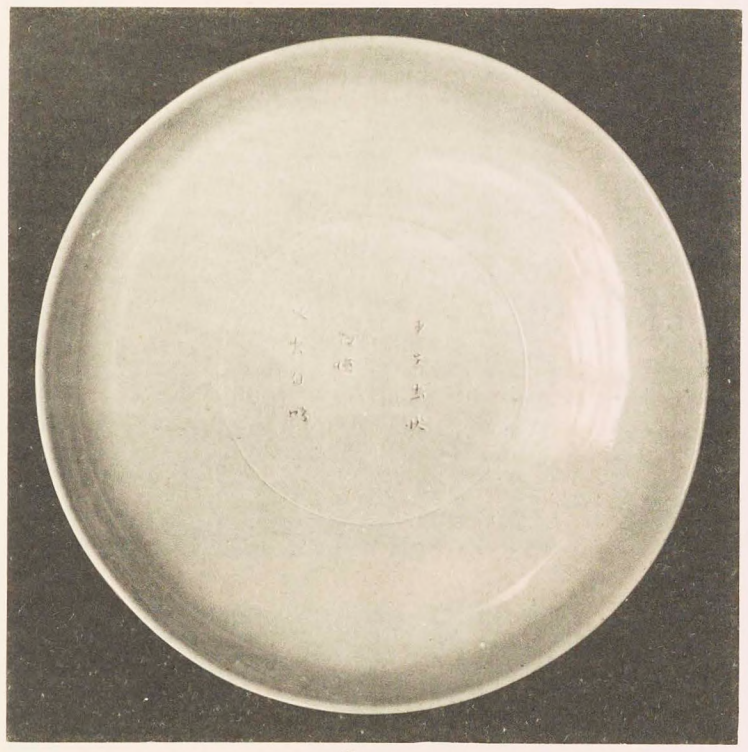
D 271



D 273



D 272



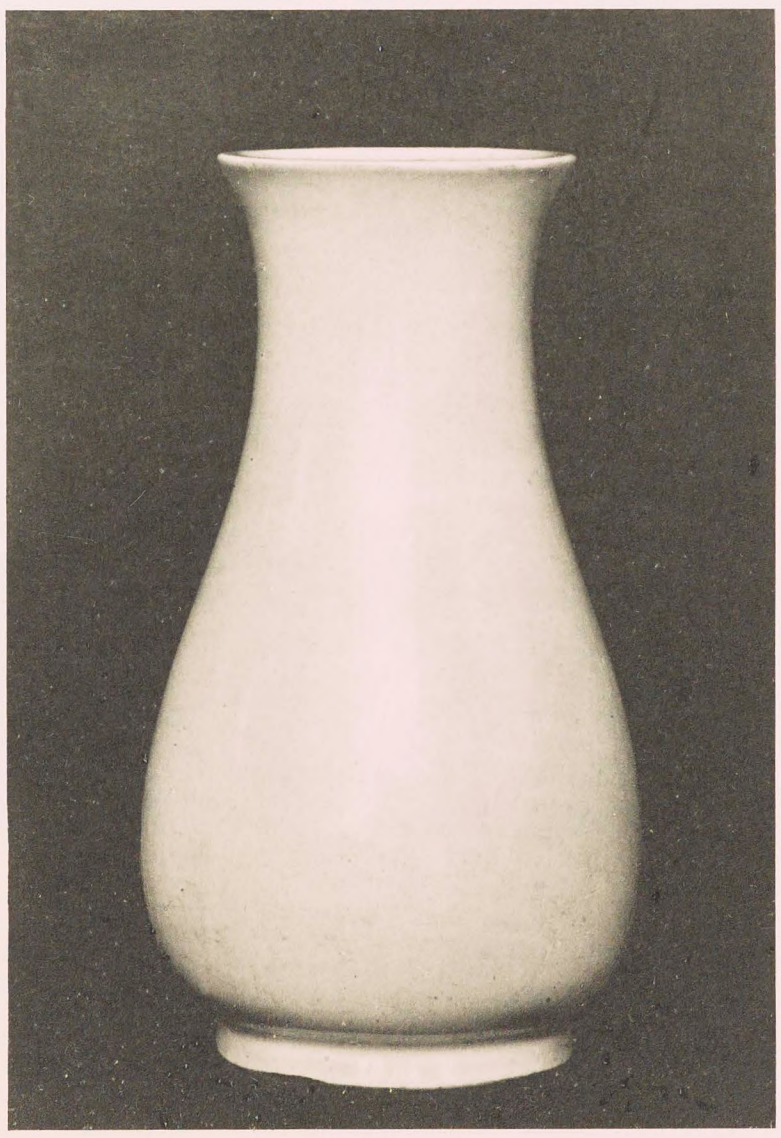
D 277



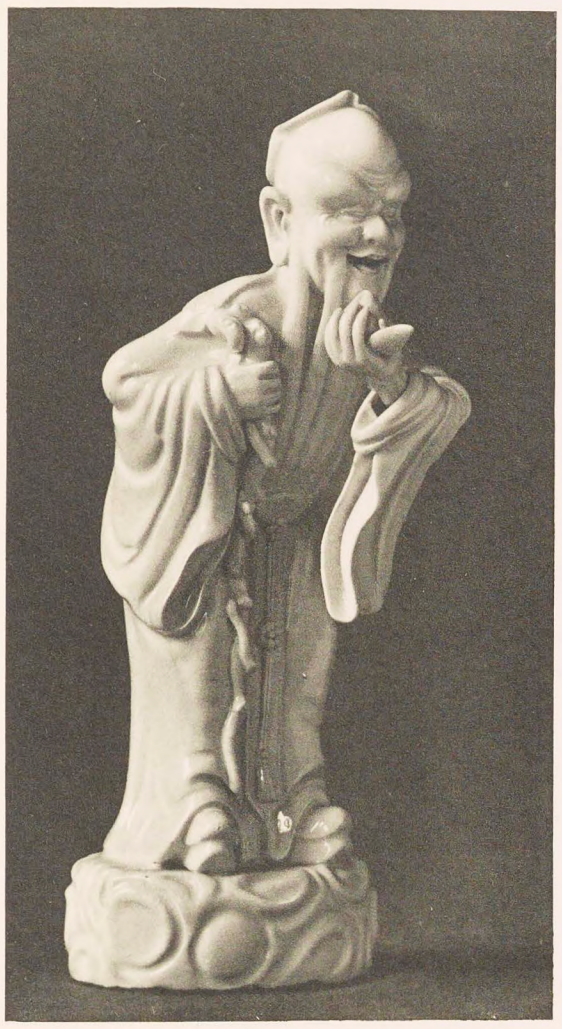
D 274



D 276



D 270



D 250



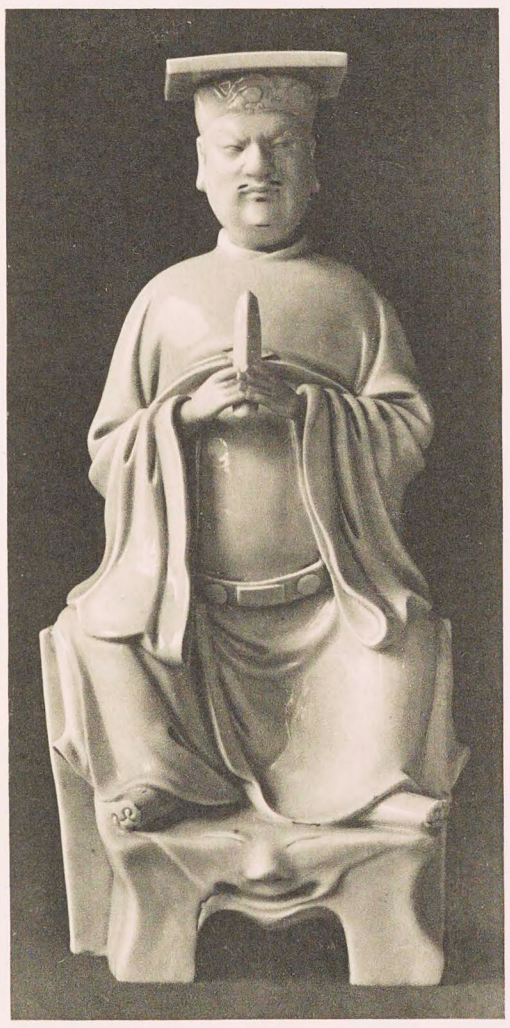
D 282



D 289



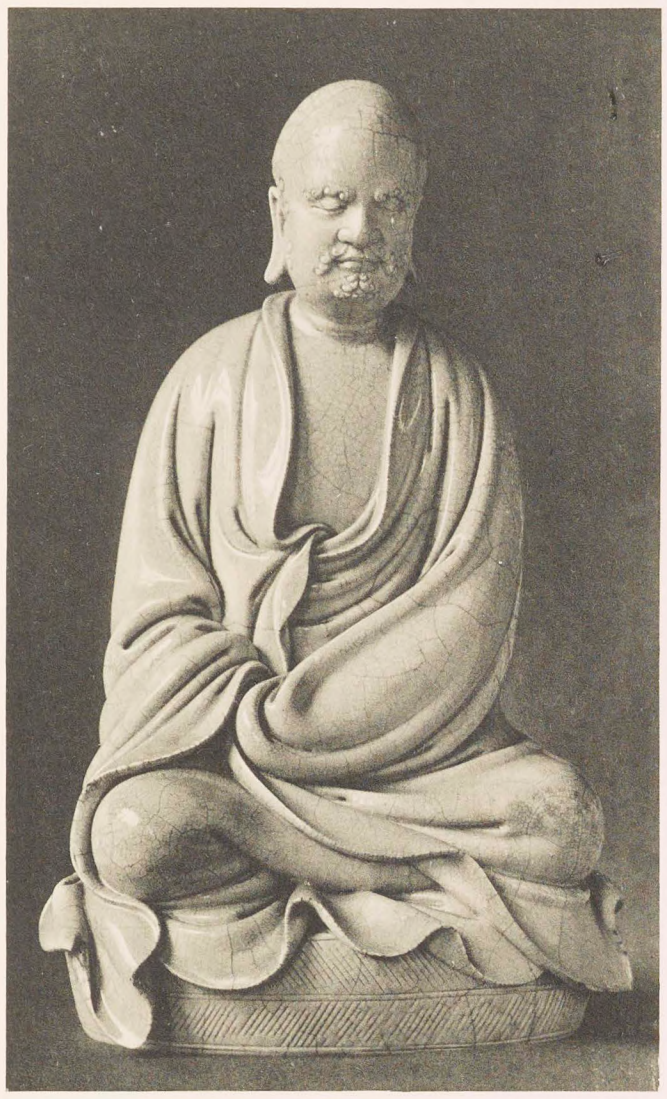
D 279



D 284



D 283



D 286



D 281



D 287



D 285



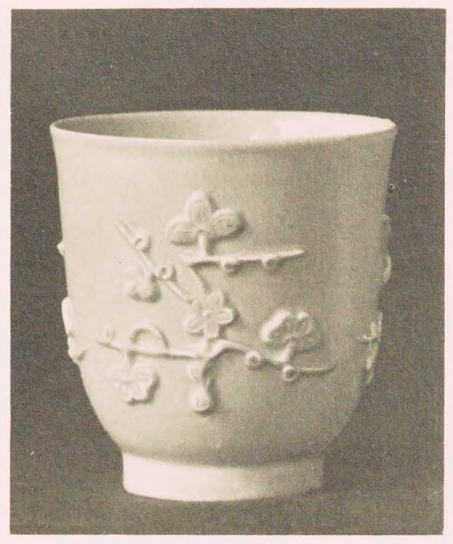
D 280



D 288



D 290



D 293



D 292



D 302



D 305



D 309



D 298



D 309



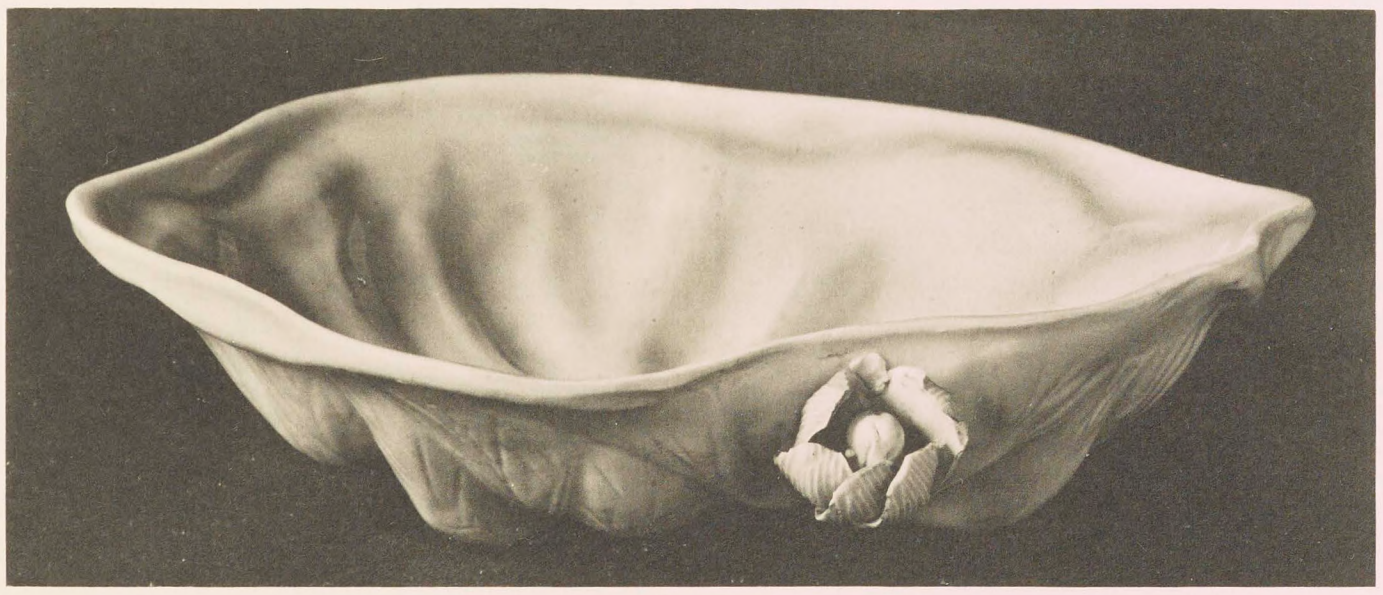
D 295



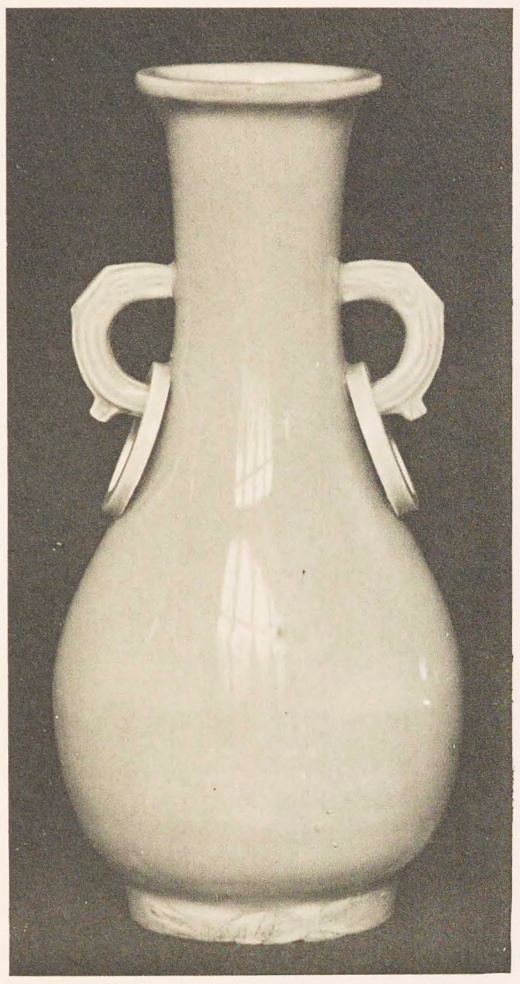
D 296



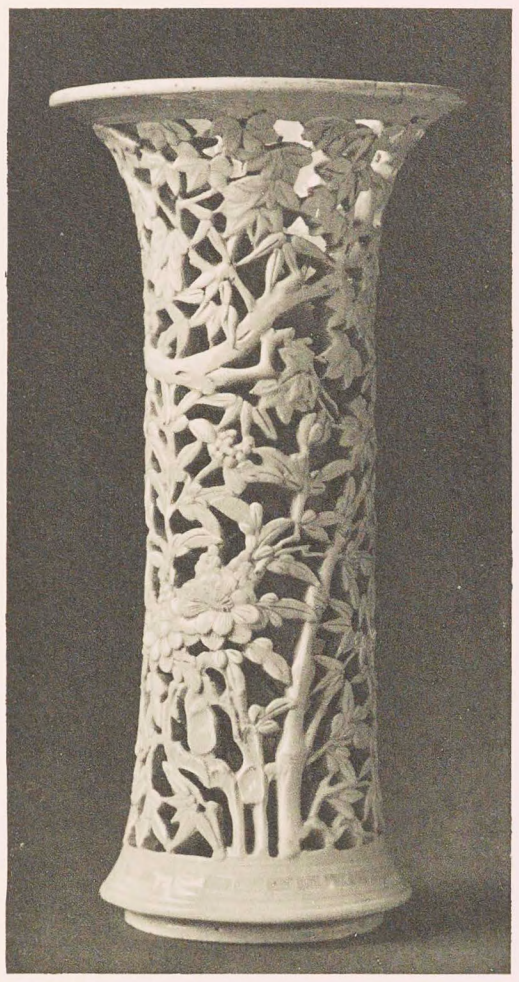
D 297



D 299



D 300



D 303



D 304



D 301



D 307

D 308



D 275



D 306



D 310



D 320



D 321











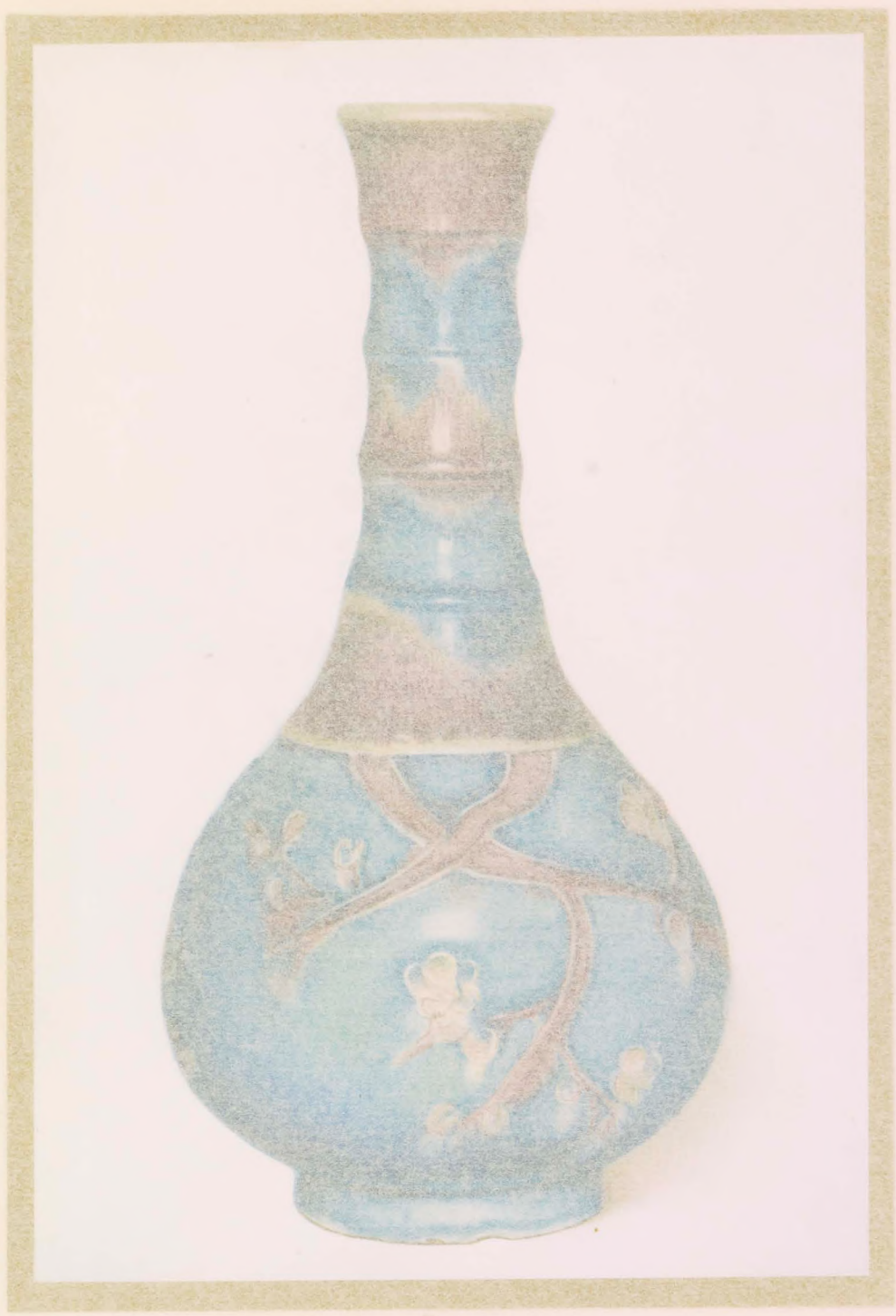
D 324



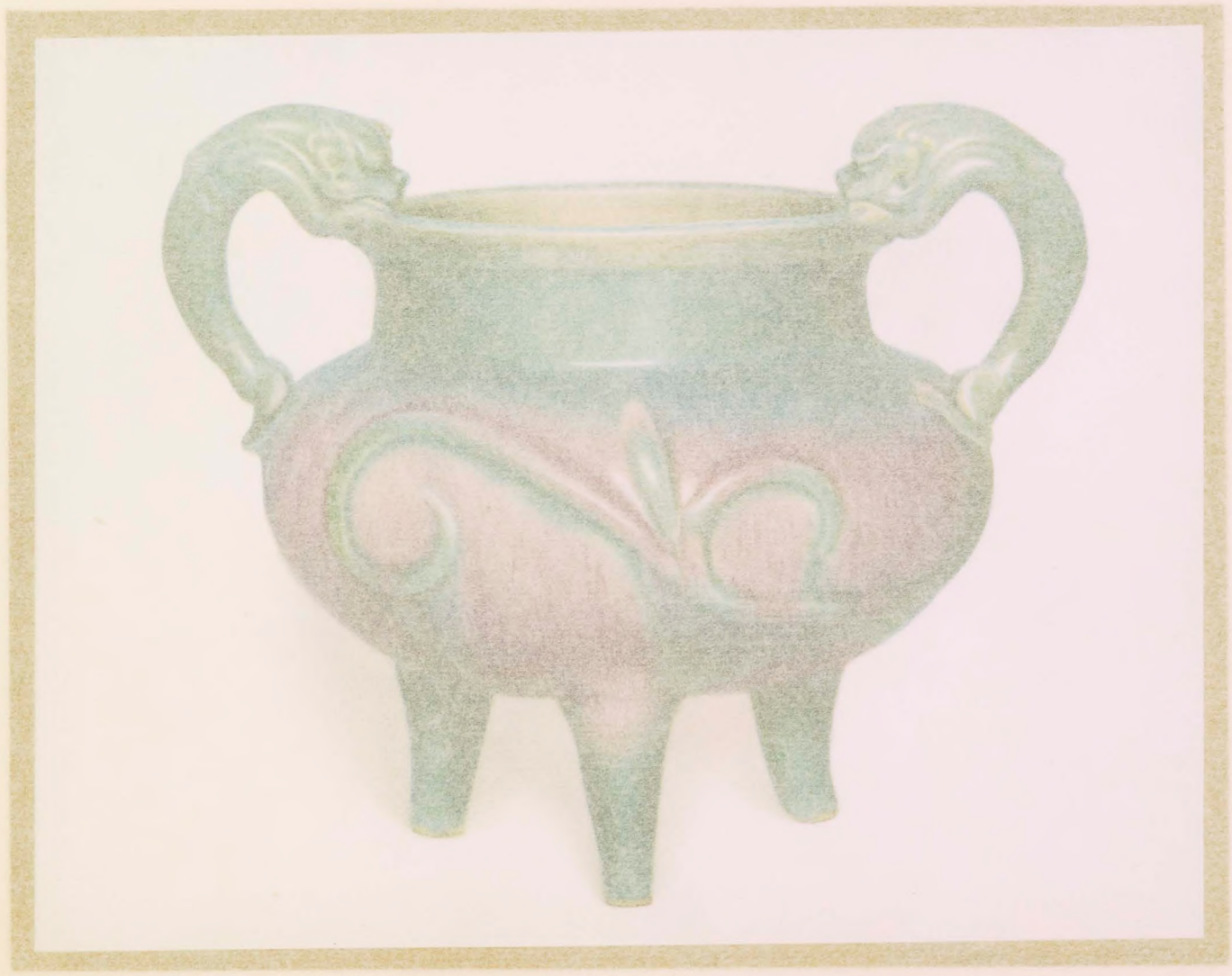
D 325



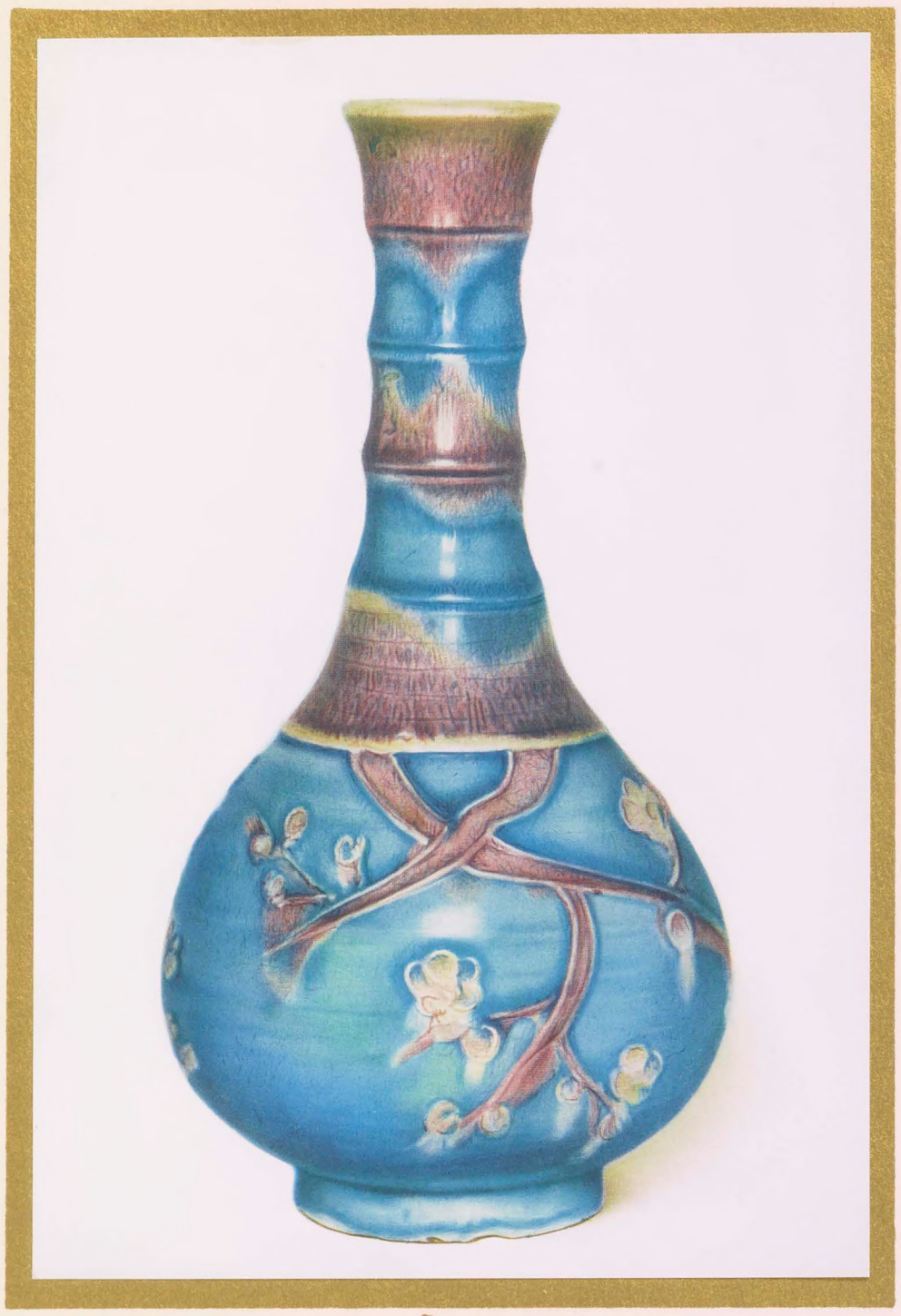




D 327



D 328



D 327



D 328



D 341



D 335



D 330



D 329



D 338



D 339



D 332



D 334



D 343



D 342



D 336



D 331







D 345



D 366



D 346



D 347



D 344



D 337



D 365



D 348



D 350



D 340



D 352



D 355



D 353



D 359



D 360



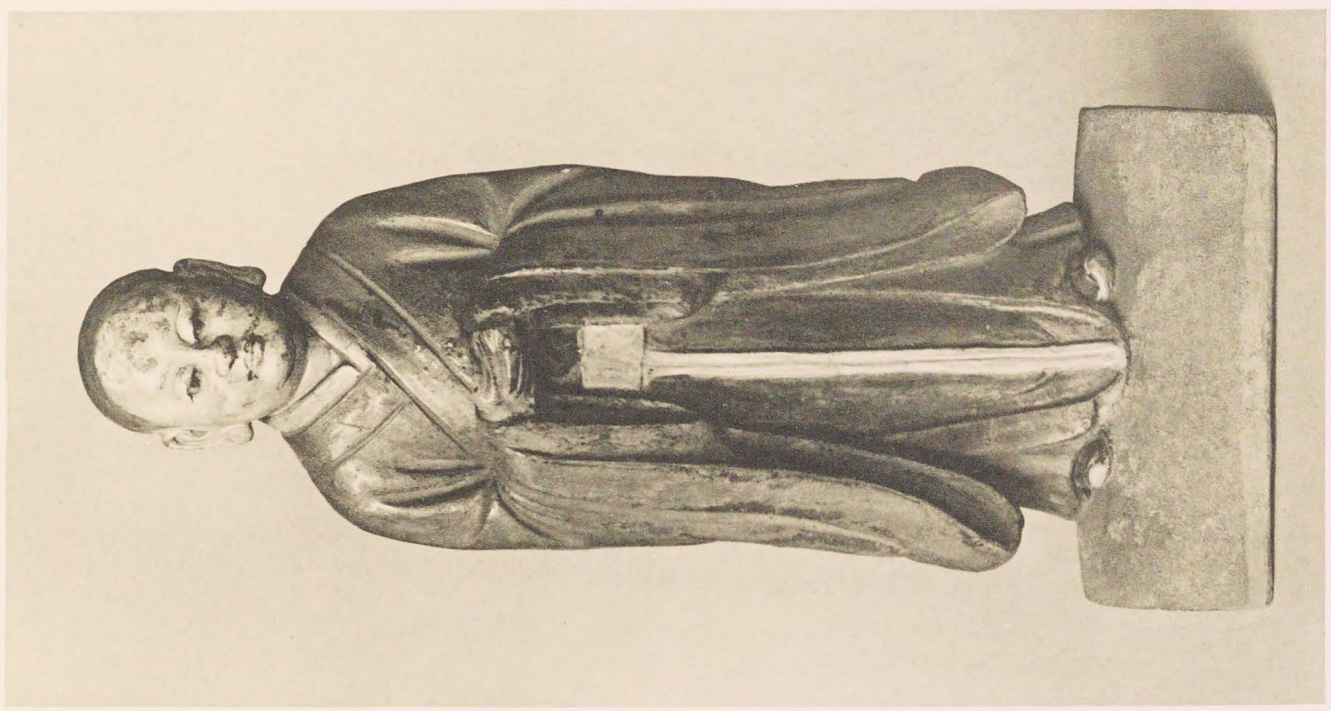
D 357







D 351



D 358



D 350



D 377 D 378



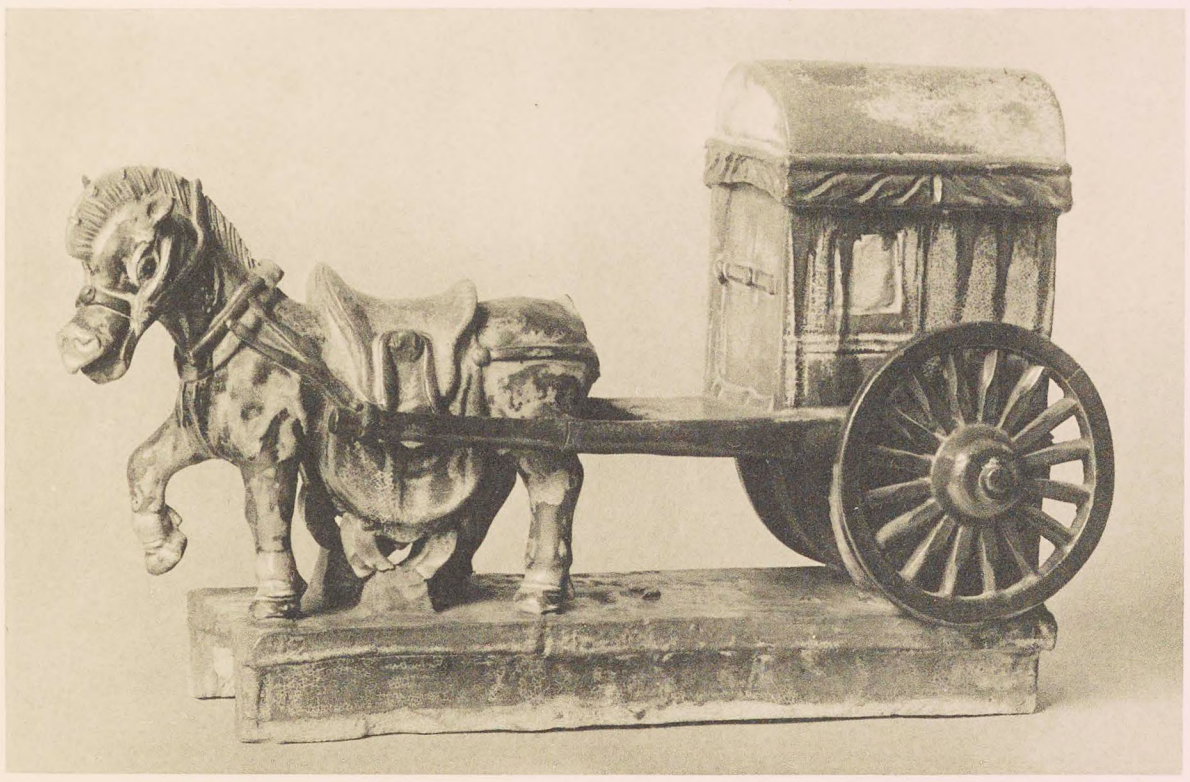
D 373 D 371 D 374



D 370 D 368 D 369



D 376 D 372 D 375



D 367



LONDON: CHARLES WHITTINGHAM AND GRIGGS (PRINTERS), LTD.
CHISWICK PRESS, TOOKS COURT, CHANCERY LANE.